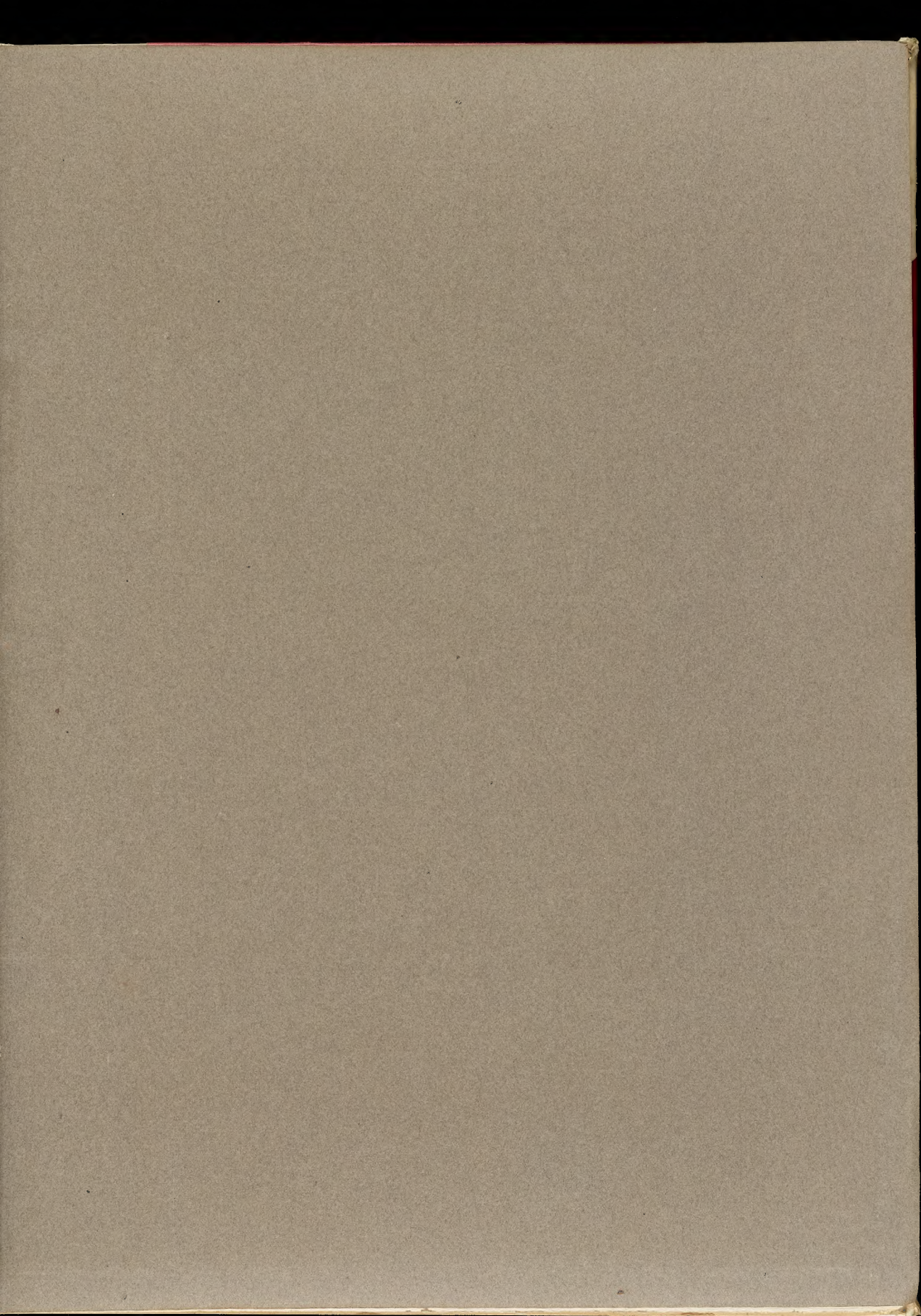
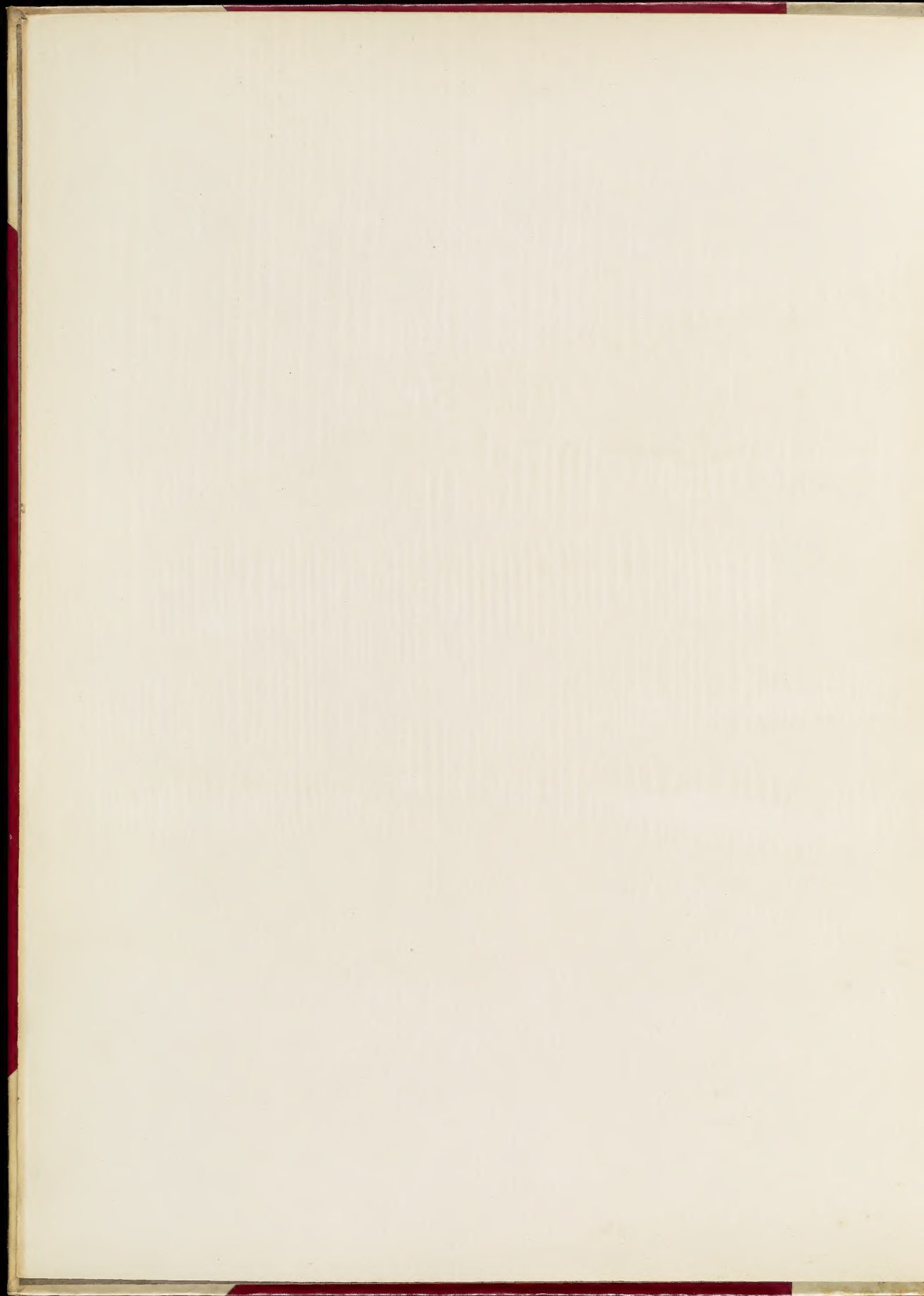


HAM HOUSE
ITS HISTORY & ART TREASURES



3/4





G. K. Waterhouse

HAM HOUSE

“From one generation to another”

(Psalm xc).

“NEW Nobility is but the Act of Power. Ancient Nobility is the Act of Time. . . . It is a reverend Thing to see an ancient Castle or Building not in Decay, or to see a faire Timber Tree sound and perfect. How much more to behold an ancient noble Family which hath stood against the Waves and Weathers of Time.”

FRANCIS BACON (*Essay on Nobility*).



HAM HOUSE

ITS HISTORY AND ART TREASURES

BY

MRS. CHARLES ROUNDELL

WITH CHAPTERS ON THE LIBRARY BY
WILLIAM YOUNGER FLETCHER, F.S.A.,
& THE MINIATURE ROOM BY
G. C. WILLIAMSON, Litt.D.

VOLUME I



LONDON: GEORGE BELL AND SONS

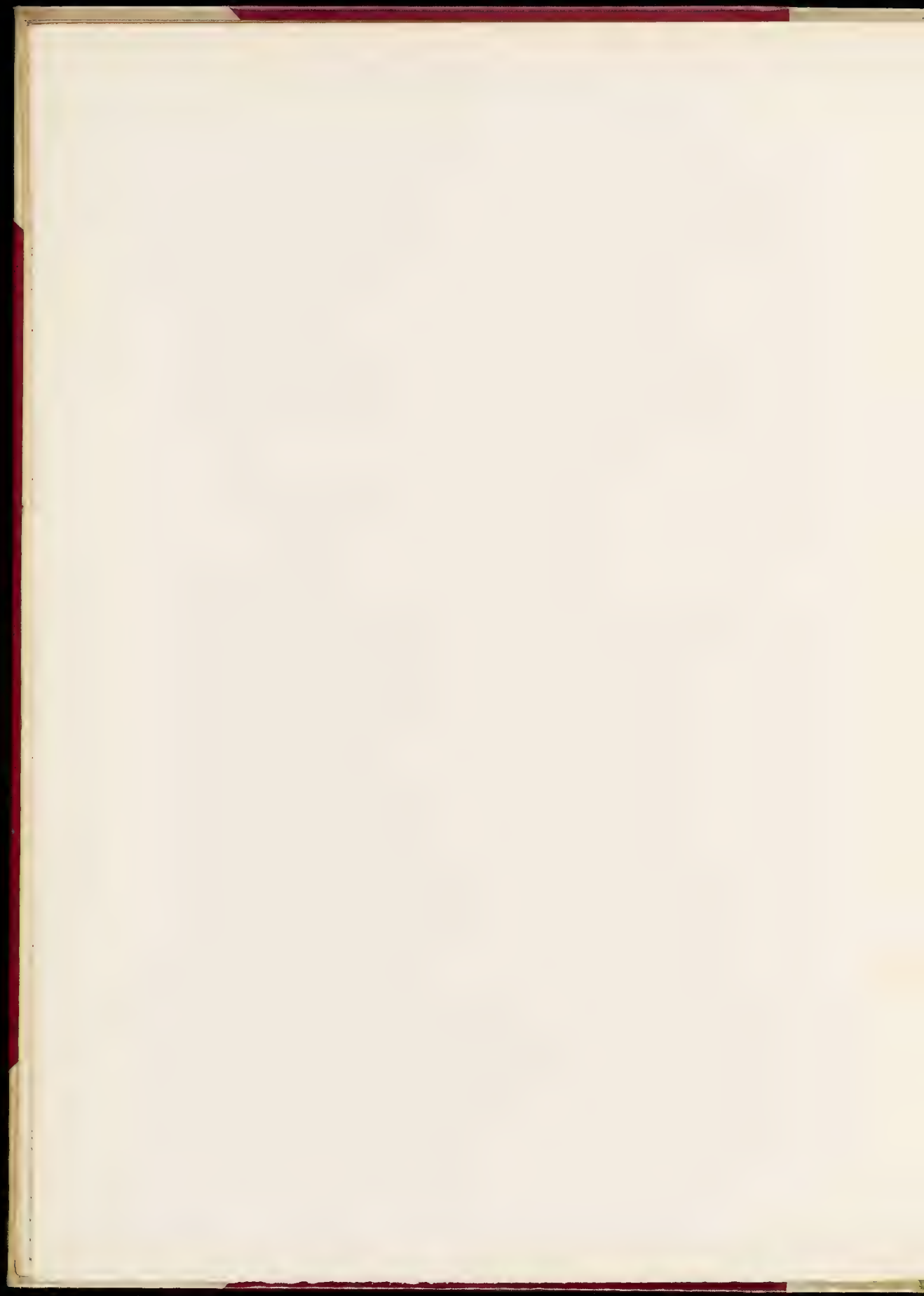
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THIS BOOK OF FAMILY HISTORY IS DEDICATED TO
WILLIAM JOHN MANNERS TOLLEMACHE

NINTH EARL OF DYSART

OF HAM HOUSE AND BUCKMINSTER PARK



PREFACE

THE Tollemache family originally settled at Bentley, near Ipswich, in Suffolk, according to the often-quoted distich,

Before the Normans into England came
Bentley was my resting-place and Tollemache was my name.

The spelling of the family surname has undergone several changes; at one time it was spelt Talemasche, later it became Tallmash, then Talmash, and finally the name settled into Tollemache. In the United States the name exists as Talmage.

Towards the middle of the fifteenth century, John Tollemache of Bentley married Ann Louth, daughter and heiress of Roger Louth of Sawtrey in Huntingdonshire. Their son, named Lionel, married Edith Joyce, the heiress of Helmingham, towards the end of the fifteenth century, and built the tower of Helmingham Church in 1487. About 1512 Lionel Tollemache and his wife Edith built the Hall at Helmingham, surrounded by a moat, and approached then, as now, by a draw-bridge.

The son of Lionel and Edith Tollemache, another Lionel, married Dorothy Wentworth, daughter and heiress of Sir Richard Wentworth of Nettlestead in Suffolk. Their son, again a Lionel, married Susannah Jermyn, daughter of Sir Ambrose Jermyn of Rushbrook in Suffolk, and died in 1575.

The son of Lionel and Susannah Tollemache, the fourth Lionel in succession, was among the first baronets created by James I. His creation was the twelfth in the newly-founded Order, and was dated 22 May, 1612. Sir Lionel Tollemache married Catherine Cromwell, only daughter of Thomas, Lord Cromwell of Elmham in Norfolk, and erected a curious mural monument in Helmingham Church. On this monument is the kneeling effigy of Sir Lionel himself, with that of his father, his grandfather, and his great-grandfather (Lionel Tollemache of Bentley). The

second baronet, again Sir Lionel Tollemache, succeeded his father in 1612. He married Elizabeth Stanhope, elder daughter and heiress of John, first Baron Stanhope of Harrington in Northamptonshire. She survived her husband and erected a beautiful monument to his memory in Helmingham Church.

Sir Lionel Tollemache, second baronet, died in 1640. His eldest son, Lionel, married Elizabeth Murray, daughter and heiress of William Murray, Earl of Dysart, of Ham House. She succeeded to her father's title as well as to his property, and became Countess of Dysart in her own right, and the owner of Ham House. After the death of her husband Sir Lionel Tollemache, she, in 1671, married John Maitland, the second Earl and first Duke of Lauderdale, the L of "The Cabal."

The history of the Duchess of Lauderdale, of the children of her first marriage, and of some of their descendants, with a description of Ham House, is given in the following pages.

In presenting this work to the public I must express my thanks to the Earl of Dysart for his kindness in allowing photographs to be taken of Ham House, and to the Lady Sudeley for much valuable assistance. I have also to thank Dr. George C. Williamson for his encouragement, without which this book would not have been published, and for his superintendence of the whole work, as well as for the valuable contribution he has made to it in his account of the miniatures at Ham House. I am indebted to Mr. Fletcher for his description of the Library and its treasures, many of which have scarcely been examined before. And I owe sincere thanks to Mr. Hyatt, of 70, Mortimer Street, Cavendish Square, for the beautiful illustrations which add so much to the interest of the book, and give careful representations of many pieces of furniture, and of several portraits, hitherto little known.

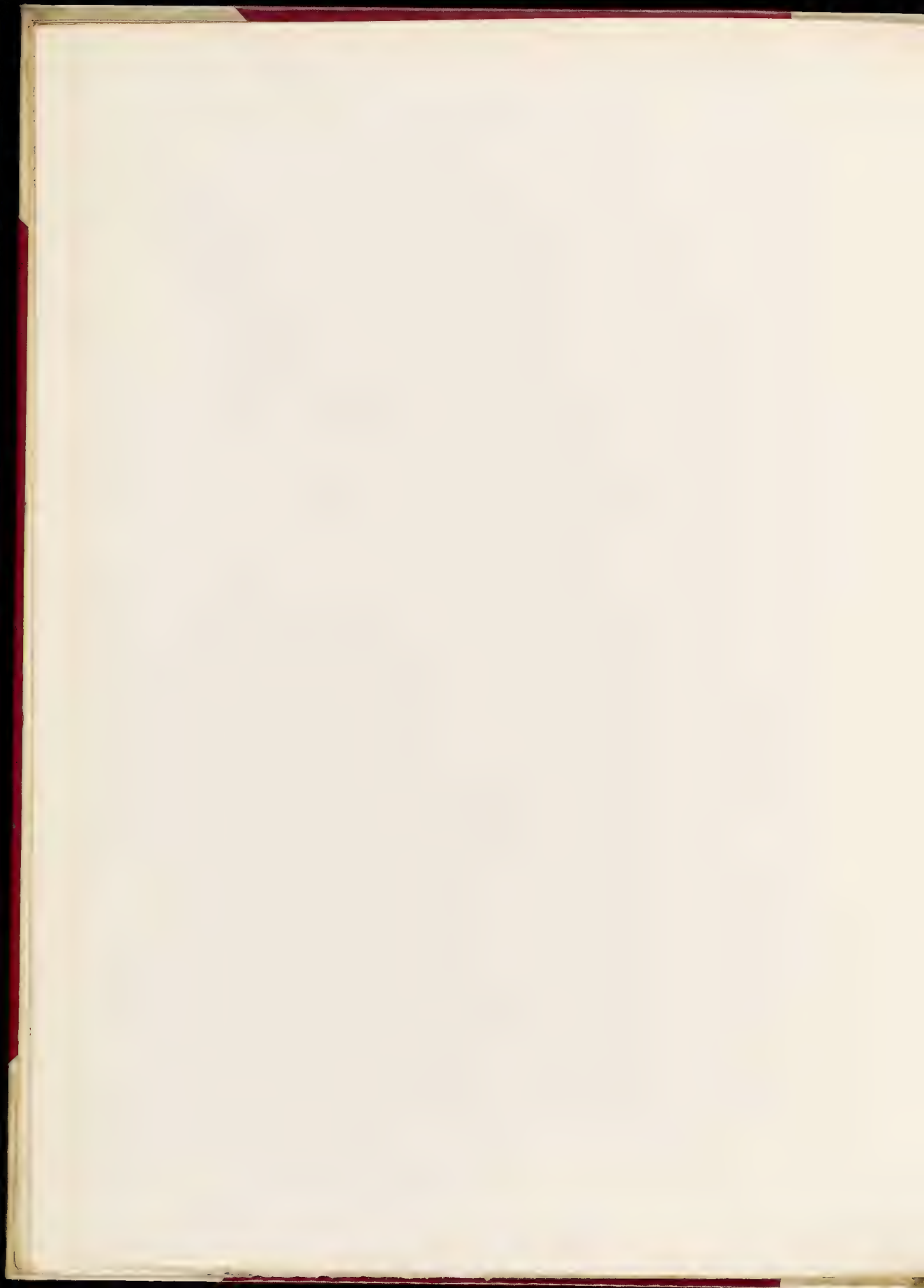
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THE DYSART PEERAGE

THE various books of reference dealing with this peerage do not agree in their arrangement of the successive Earls.

In the following pages the method adopted is that of G. E. C. in "The Complete Peerage," Elizabeth, Countess of Dysart, and Louisa, Countess of Dysart, being reckoned as the second and seventh Earls respectively.

The succession accordingly runs thus:

1. William Murray. First Earl.
2. Elizabeth, Countess in her own right. Second Earl. She married, first, Sir Lionel Tollemache, second, the Duke of Lauderdale.
3. Lionel (who married Grace Wilbraham). Third Earl.
4. Lionel (who married Grace Carteret). Fourth Earl.
5. Lionel (who married, first, Charlotte Walpole, second, Magdalen Lewis). Fifth Earl.
6. Wilbraham (who married Anna Maria Lewis). Sixth Earl.
7. Louisa, sister of Wilbraham, Countess in her own right (married John Manners). Seventh Earl.
8. Lionel (who married Maria Toone). Eighth Earl.
9. William, present and ninth Earl.

Inasmuch as the author, in some portions of these volumes, referred to other peerages, the following corrections should be made:

- Page 36, line 27, *for* Third Earl *read* Fourth Earl.
- Page 37, line 7, *for* Third Earl *read* Fourth Earl.
- Page 39, line 3, *for* Second Earl *read* Third Earl.
- Page 89, line 2 from foot, *for* Fourth Earl, *read* Fifth Earl.
- Page 103, line 1, *for* Third Earl *read* Fourth Earl.
- Page 115, line 2, *for* Third Earl *read* Fourth Earl.





*The Duke & Duchess of Sunderland
from the painting by Sir Peter Lely*

9 Kneller, Kneller, St.

HAM HOUSE

SIR LIONEL TOLLEMACHE OF HELMINGHAM,
THIRD BARONET, AND HIS WIFE, ELIZABETH
MURRAY, OF HAM HOUSE.

SIR LIONEL TOLLEMACHE, third Baronet, succeeded his father, Sir Lionel, in 1640. He married Elizabeth Murray, elder daughter of William Murray, first Earl of Dysart. The date of the marriage is [not known] 1647

William Murray, the father of Elizabeth, was a Scotchman. According to Douglas's *Peerage of Scotland*, he was descended from Patrick, the third son of Sir David Murray of Tulliebardine. Sir David died in 1453. Sir William Murray, first Earl of Tulliebardine, and an ancestor of the Dukes of Athol, was tutor to James I. In 1558 a relative of his, also named William Murray, became the minister of the parish of Dysart, in the county of Fife, and only a few miles from Edinburgh.

In 1615 the following lines, which refer to Mary, Queen of Scots, were written on the fly-leaf of the Dysart parish record, presumably by William Murray:

Regibus orta, auxi Reges, Reginaque vixi.
Ter nupta, tribus orba viris, tria regna reliqui.
Gallus opes, Scotus cunas, tenet Angla [*sic*] sepulchrum.

The lines may be thus rendered in English: "Of royal birth, I have borne kings, I have lived a queen. Thrice married, widowed of three husbands, I have left three kingdoms. France contains my wealth, Scotland my cradle, England my tomb."¹

The Queen was born in Scotland, and succeeded her father, when she was only a week old, in 1542; she married Francis II., dauphin and

¹ *Gleanings from the Records of Dysart, from 1545 to 1796.* Edinburgh, 1862. By Rev. W. Muir, of Dysart. The last entry made in the parish record by William Murray is in the year 1616.

afterwards King of France, in 1558; and she was beheaded at Fotheringay in 1587.

Thomas Murray, brother of the minister of Dysart, was tutor to Prince Henry, the eldest son of James I. On Prince Henry's untimely death in 1612, his tutor was appointed master of the school at Sherborne in Dorsetshire, which was called Christ's Hospital. He received a salary of two hundred pounds a year, with the promise of a yearly pension of two hundred marks on his retirement. Murray also obtained a grant of the greater part of the debts of the attainted Duke of Somerset, of Lord Hussey, and of Archbishop Cranmer (all of whom were dead), with power to enforce payment.

On the death of Prince Henry, James I. intended to annex to himself the revenue of the Duchy of Cornwall, giving as his reason the fact that his second son, afterwards Charles I., had not been born Prince of Wales. It was with great difficulty that the law officers of the Crown prevented the King from carrying this project into effect, and he was extremely angry at their refusal. Thomas Murray came to his relief with an offering of several thousand pounds from his own purse, which the King accepted "with much gratitude, and many tears of joy."

In return for Thomas Murray's gift, King James appointed him Provost of Eton, and "Paedagogue," or tutor, to Charles, Prince of Wales. Murray refused to take orders in the Church of England, and a difficulty was made about his appointment as Provost of Eton; but King James overruled all objections, and in 1621 Murray received the post. He is remarkable as the only layman who has ever been Provost of Eton.¹

It was no doubt owing to the influence of Thomas Murray, when acting as tutor to Prince Charles, that his nephew, William Murray, son of William Murray the minister of Dysart, was appointed whipping-boy to the Prince.

At that time the office of whipping-boy at Court was coveted by prudent parents for their sons, for although the boy was beaten for the faults committed by the Prince, the appointment always led to the advancement of the sufferer in later life. The duties of the whipping-boy are described at length in a play called *When you see me you know me*, written by Samuel Rowley, who was one of Prince Henry's household, and may well have acted as his whipping-boy.² In the play Cranmer, in

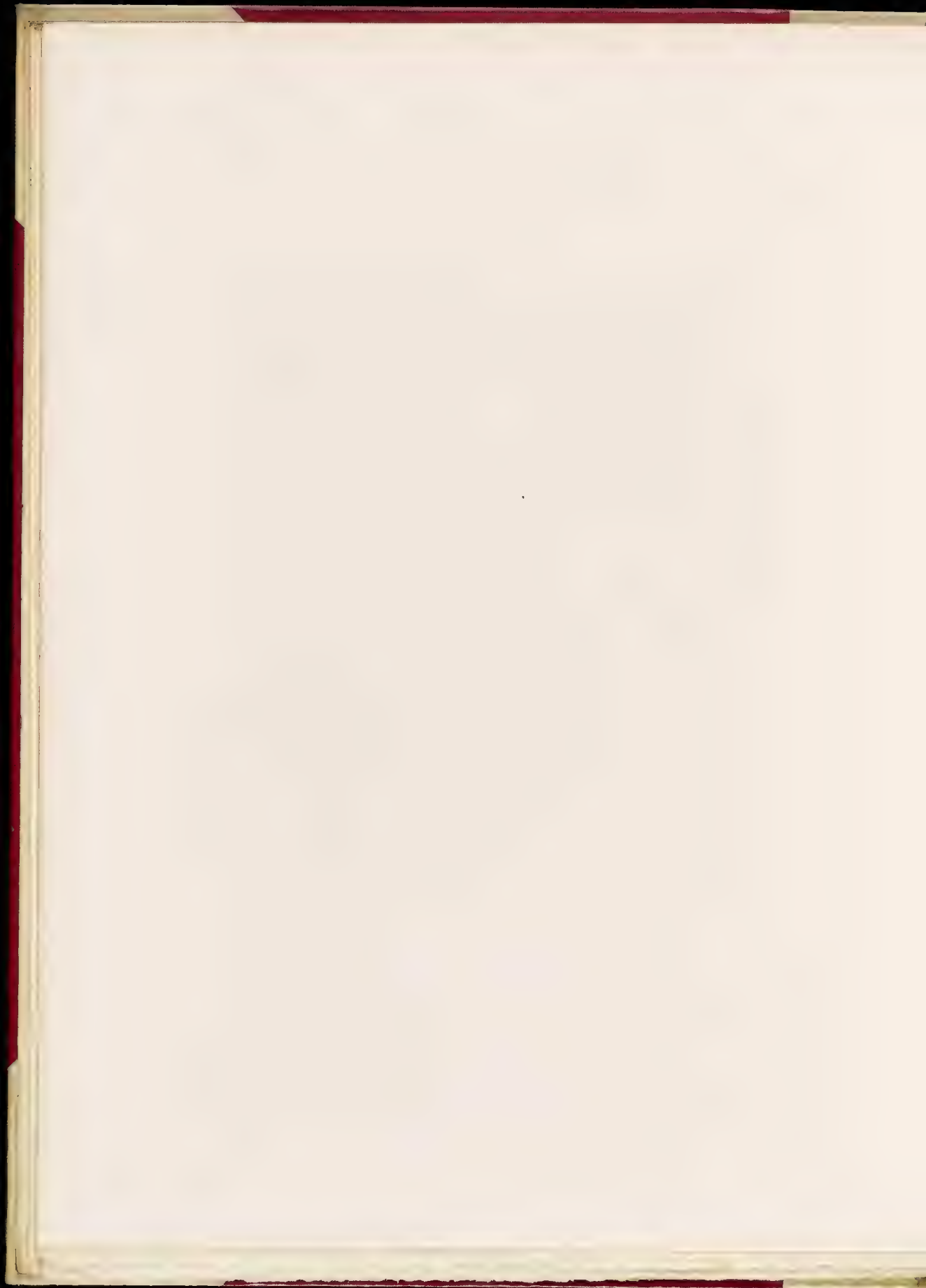
¹ *Account of the Life and Writings of Charles I.*, by W. Harris, 1772, p. 8.

² *History of Music*, by Sir John Hawkins, iii. 252.



*William Murray 1st Earl of Dysart 1711
painted by C. Janssen*

J. Russell Regd. Sc.





Catherine Bruce
Car. Dyck

virtue of his office as tutor to Edward VI., calls the reluctant whipping-boy, and says to a servant:

Go! Bear this youngster to the Chapel straight,
And bid the Master of the Children whip him well.
The Prince, Sir, will not learn,
And you shall smart for it.

Cranmer then excuses himself to Dr. Tye, the Prince's music-master:

His Grace hath got more knowledge in a month
Than he attained in a year before:
For still the fearful boy, to save himself,
Doth hourly haunt him whereso'er he goes.
. The Prince perceives it,
And loath to see him punished for his fault,
Plies it [his task] of purpose to redeem the boy.

In William Murray's case the whipping-boy was rewarded early by his grateful Prince, and always held a high place in Charles I.'s estimation. On the 3rd of August, 1643, Murray was created Earl of Dysart in the county of Fife, and Baron Huntingtower of Huntingtower in Perthshire, with remainder to his heirs male and female. He also received a grant of the manors of Ham and Hatch, near Richmond in Surrey.

William Murray did not find favour in the eyes of Bishop Burnet, the historian. Burnet, in the *History of his Own Time*, p. 164, says:

"Mr. Murray of the bedchamber had been page and whipping-boy to Charles I., and had great credit with him, not only in procuring private favours, but in all his counsels. He was well turned for a Court, very insinuating but very false, and of so revengeful a temper that rather than any of the counsels given by his enemies should succeed, he would have revealed them, and betrayed both the King and them. It was generally believed that he had discovered the most important of all his [the King's] secrets to his enemies. He [Murray] had one particular quality, that when he was drunk, which was very often, he was upon a most exact reserve, though he was pretty open at all other times. He got a warrant to be an earl, which was signed at Newcastle. Yet he got the King to ante-date it, as if it had been signed at Oxford, to get the precedence of some whom he hated. But he did not pass it under the Great Seal during that King's life, but did it after his death, so his warrant, not being passed, died with the King." Bishop Burnet, however, was mistaken in this, as the Dysart earldom dates from 1643.

Murray was useful to Queen Henrietta Maria as well as to the King,

and in one or two of her letters at that troubled time she alludes to the services rendered by "litel vil Murray."

William Murray married Catherine Bruce, daughter of Sir Robert Bruce of Clackmannan, near Stirling, by whom he had five daughters, but no son. On the death of William Murray in 1651, the Dysart title passed to his eldest daughter, Elizabeth. She was then the wife of Sir Lionel Tollemache, third Baronet, of Helmingham, and became Countess of Dysart in her own right.

Sir Lionel Tollemache and Elizabeth Murray, Countess of Dysart, had eleven children, six of whom died in infancy. Sir Lionel was a Roman Catholic, and in 1663 he addressed a letter to his eldest son, Lionel, then a boy of fifteen, in which he urges him never to abandon the religious faith of his father. Sir Lionel died in Paris in 1669, having received the last sacraments of the Roman Catholic Church.

Sir Lionel Tollemache's will is dated 1667, and was apparently made before he went abroad. In this will he explains that he had settled on his "deare Wyfe Elizabeth now Countesse of Dysert" the manor-house of Framsdon Hall in Suffolk, with the lands attached to it, for her jointure. But now that she had succeeded to her father's property, Sir Lionel left his Suffolk estate, with the Northamptonshire lands brought into the Tollemache family by "the Stanhope heiress," to his eldest son, Lionel, and his heirs. Failing these, Sir Lionel left his property to his second son, Thomas (afterwards General Tollemache), and his heirs; and, should these fail, to his third son, William, and his heirs. Failing all these, Sir Lionel, to quote his own words, leaves his possessions "to my fourth, fifth, sixth, seaventh, eighth, nynenth and tenth Sonnes, if it should please God I should have so manie."

It has already been stated that William Murray, first Earl of Dysart, died in 1651. His wife, Catherine, died two years before, in 1649, and was buried at Petersham. The brass plate was, at some period now unknown, removed from her coffin, and it is now at Ham House; a rubbing of the inscription is preserved at Helmingham. The inscription is:

Here Lyeth Enterr'd y^e Bodie of y^e Honorably Descended Catherine Murray. Late Wyfe to William Murray Esquire Groome of y^e Bed-chamber to y^e Late King Charles y^e First: Who by Her Sayd Husband had Five Daughters: viz: Elizabeth y^e Eldest Married to S^r Lionel Tallimach Knight and Baronet: Katherine y^e Second: Ann y^e Third: Mary y^e Fourth formerly Deceas'd and Burried in this Place: And



SIR LIONEL D'OLIMACHI
PAINTED BY ZUCCHERO

... of ... M ...
... Elizabeth, S ...
... Baronet, of Helmingham,
... eight.

Sir Lionel Tollemache and Elizabeth Murray, C ...
... died in infancy. Sir L ...
... a letter to his eldest ...
... him never to aban ...
... Church.

... But now that we had succeeded to his ...
Lionel left his Suffolk estate, with the Northampton ...
into the Tollemache family by "the Sandwich ...
Lionel, and his heirs. Failing these, Sir Lionel ...
second son, Thomas (afterwards General).

... Sir Lionel, to quote his own ...
... seventh, eight ...
... should have so many

Helmingham. The ...
... *Honorably Deserv* ...
... *Esquire* ...
... *Who by Her Son*





The Countess of Dysart 1730
afterwards Duchess of Lindesdale
from the painting by Sir Peter Leamy





*Mrs. Lionel Toller-macho The Countess of Dysart and her Sister
painted by Daniel Mytens*

*Margaret y^e Fifth Daughter Now Livinge in y^e Yeare of Our Lord
God 1649.*

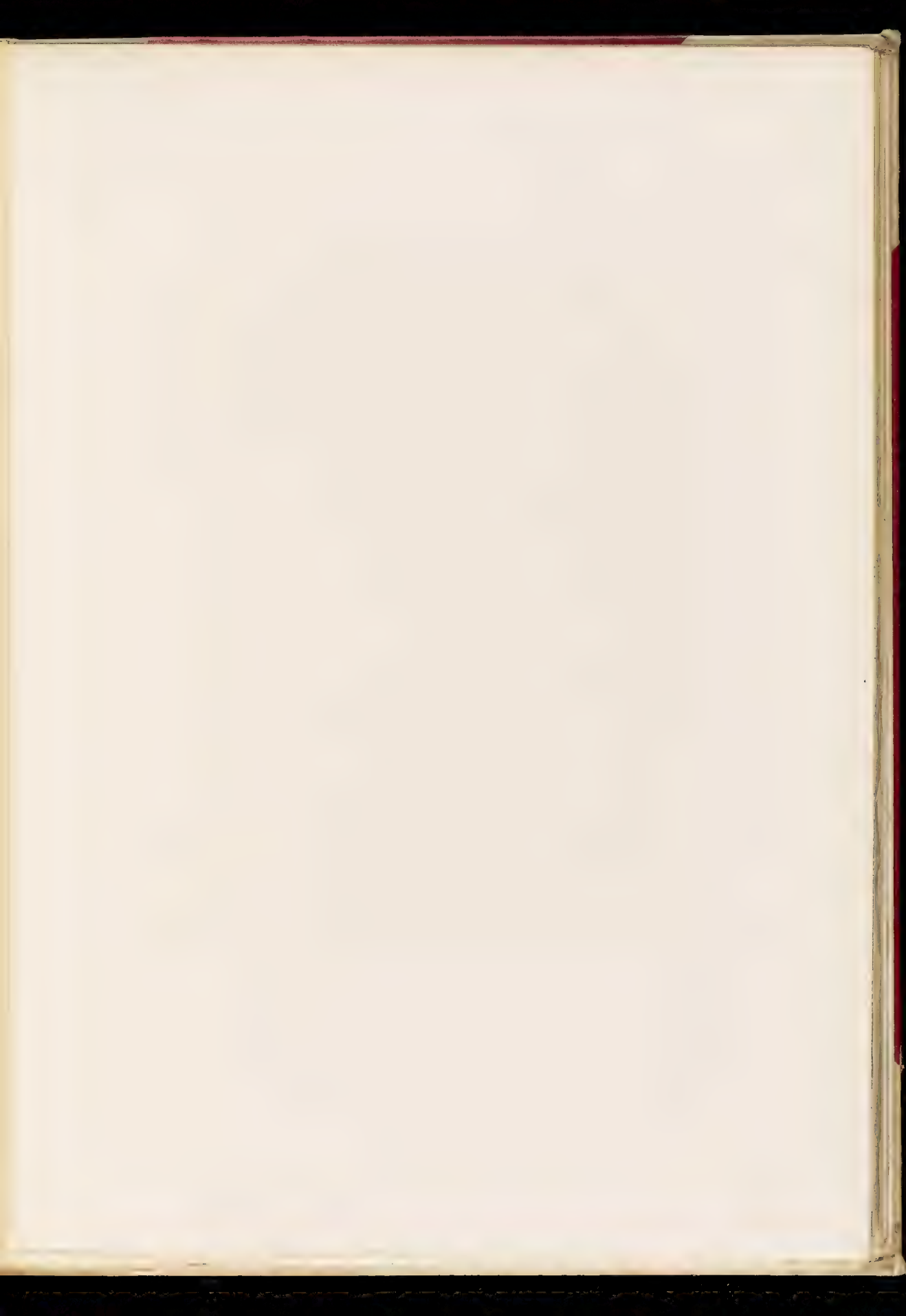
*Y^e Sayd Catherine Departed this Mortall Lyfe at her House at Ham
in y^e County of Surrey y^e Second Day of August y^e Yeare Above Mention'd:
Whose Funerall was Celebrated wth All Fiting Solemnitie According to
her Degree.*

Mary Murray apparently died at Ham House, for she was buried at Petersham on June 15th, 1636.

Margaret Murray, the youngest of the five daughters, seems to have resided with her elder sister. She married, as his second wife, William, Lord Maynard, Master of the Household to Charles II.

There is a portrait of William Murray in the Long Gallery at Ham House, painted by Cornelius Jansen, or Janssens, a well-known Dutch artist who resided in England for several years. He was born in 1590, and died in 1665, after having painted many portraits for James I.

Two portraits exist of Catherine Murray. One of these, in the Picture Gallery at Ham House, is a beautiful three-quarter length, painted by Van Dyck. The other portrait is a fine miniature by John Hoskins, painted in 1638. The original colours of this miniature are perfectly preserved, for it has always been kept in an ebony box. There is a fine bust of Catherine Murray, in bronze, which is placed in the Round Gallery at Ham House, and the low ebony table with silver corners, which she used, is in the Picture Closet.





*General Thomas Tollemache
from the painting by Sir Godfrey Kneller*

THE CHILDREN OF ELIZABETH, WIFE OF SIR
LIONEL TOLLEMACHE, BARONET, AND COUN-
TESS OF DYSART IN HER OWN RIGHT. LADY
DYSART MARRIED, SECONDLY, JOHN, DUKE OF
LAUDERDALE.

THE five children of Elizabeth, Countess of Dysart, by her first husband were probably all born at Helmingham. Sir Lionel Tollemache, on his death in 1669, left three sons and two daughters, and on the marriage of his widow to the Duke of Lauderdale they seem all to have resided with her at Ham House. Ham House was, as has been seen, Lady Dysart's own property, and the rooms there which her children occupied were called by their names.

When Elizabeth, Lady Tollemache, succeeded to her father's title her eldest son, Lionel, took the second title of the Earldom of Dysart, that of Baron Huntingtower, and on the death of his mother in 1698 he became Earl of Dysart. He married Grace Wilbraham, "the Cheshire heiress," and his history is given in a later chapter.

General Thomas Tollemache was the second son of Sir Lionel Tollemache and his wife Elizabeth. Thomas Tollemache was sometimes called, in the fantastic fashion of the day, Ptolemy Tollemache, and he spelt his surname Talmash. He entered the army, and distinguished himself in his profession, so that he commanded the Coldstream Guards under the Duke of Marlborough and the Prince of Waldeck during the war with France in 1689.

In 1694 Thomas Tollemache, then a General, was selected to command a part of the English forces which were engaged in the siege of Brest. Lord Macaulay says that General Tollemache was "a brave soldier, destined to a fate never to be mentioned without shame and indignation: [he was] second to Marlborough in command, and second also in professional skill."¹ It is said that Tollemache, through the jealousy of Marlborough, was compelled to land at Brest when the tide was falling,

¹ *History of England*, iii. 437; iv. 511.

so that he could neither receive assistance from the English vessels nor retreat to their protection. Tollemache received a fatal wound, and so many of his men perished that the place at which they landed was named "The Englishmen's Death." This was in the early summer of 1694.

Thomas Tollemache was the favourite son of the Duchess of Lauderdale, and her spirits never recovered from the sorrow caused by his death.

General Tollemache was buried at Helmingham, and many years after his death a monument was erected to his memory in Helmingham Church. The inscription is:

Thomas Tollemache, Lieutenant General. Descended of a Family more Antient than the Norman Conquest. Second Son of S^r Lionel Tollemache Bart: by his Wife Elizabeth Murray, Countess of Dysart in her own Right.

His natural Abilities and first Education were improved by his Travels into Foreign Nations where he spent several years in the younger part of his Life in the Observation of their Genius, Customs, Politicks, and Interests: and in the Service of his Country abroad in the Field, in which he distinguished himself to such Advantage by his Bravery and Conduct that he soon rose to considerable Posts in the Army. Upon the Accession of King William the III. to the Throne he was made Colonel of the Coldstream Regiment of Foot Guards: and soon after advanced to the Rank of Lieutenant-General. In 1691 he exerted himself with uncommon Bravery in the Passage over the River Shannon and the taking of Athlone in Ireland and in the Battle of Aghrim. In 1693 he attended the King to Flanders and, at the Battle of Landen against the French [when His Majesty Himself was obliged to retire], he brought off the English Foot with great Prudence and Success.

In 1694 he was ordered by the King to attempt the Destroying of the Harbour of Brest in France but on his Landing at the Head of Six Hundred Men he was so much expos'd to the Enemy's Fire that most of his men were kill'd; and he himself shot through the Thigh. Of which Wound he died a few Days after.

Thus fell this Brave Man, extreamly lamented, and not without Suspicion of being made a Sacrifice in this Desperate Attempt, through the Envy of some of his Pretended Friends. And thus fail'd a Design which if it had been undertaken at any Time before the French were so well prepared to receive it might have been attended with Success and follow'd with very important Effects.



*Elizabeth Duchess of Argyll
Sir Peter Leamy*

*His corpse was brought over to Plymouth: and from thence removed
and buried*

*On the 30 of June 1694
in the Family Vault under this Chancel.*

There is a fine portrait of General Tollemache, by Sir Godfrey Kneller, in the Round Gallery at Ham House. It was engraved by Jacob Houbraken in 1748, as one of the series called by him "Heads of Illustrious Persons of Great Britain." The portrait, which is not quite half-length, represents General Tollemache in armour, his head covered by a flowing wig. A medallion taken from this portrait has been placed in the Guards' Chapel attached to Wellington Barracks.

"Coll: Tollemash Chamber," as it is called in the old inventory of Ham House, faces the river. After her son's death the Duchess of Lauderdale gave the room to her private chaplain.

The third son and youngest child of the Duchess of Lauderdale and her first husband was named William. He was in the navy, and died in the West Indies whilst a youth.

The two daughters of the Duchess, Lady Elizabeth and Lady Catherine Tollemache, lived at Ham House till they married, their room being called "The young Ladys Chamber."

Lady Elizabeth married, in 1701, Archibald, tenth Earl and first Duke of Argyll. There is a portrait of Elizabeth, Duchess of Argyll, by Sir Peter Lely, in the Long Gallery at Ham House; and her two sons, John and Archibald (successively Dukes of Argyll), were born there, in the Yellow Satin Room. The Duchess died in 1735.

Both these Dukes of Argyll, the grandsons of the Duchess of Lauderdale, "were assuredly superior men," according to Lady Mary Coke.¹ She continues: "The one was, properly speaking, a hero; the other altogether a man of the world. John had genius, with all the lights and shades thereto appertaining; Archibald, strong, clear sense, sound judgment, and thorough knowledge of mankind. John, a soldier from his cradle, was warm-hearted, magnanimous, but fiery-tempered, rash, ambitious, haughty, impatient of contradiction: Archibald, bred a lawyer, was cool, shrewd, penetrating, argumentative,—an able man of business, and a wary, if not a crafty, politician. 'I wanted to discuss such an affair

¹ *Letters and Journals of Lady Mary Coke*, | Edinburgh, David Douglas, 1889.
Introduction to vol. i., p. xxii. Privately printed.

with my brother,' Archibald would say, 'but all went wrong. I saw the Tollemache blood rising, and so I e'en quitted the field.'"

John, Duke of Argyll, like his grandmother the Duchess of Lauderdale, was "extremely avaricious; he would sell nothing but himself, which he continually did with every circumstance of levity, weakness and treachery."¹ He was often blamed for his mean conduct, and in the early spring of 1711 it was the occasion of a duel between the Duke and a Colonel Cout. Colonel Cout "commanded a company of Guards. The Duke of Argyle had a penny-post-letter sent him from an unknown hand that, the night before, his health had been proposed to be drunk, and that Colonel Cout said he would not drink the health of a man that had changed sides, and one that sold his country for a shilling and would sell his God for half a crown." The duel was fought in Hyde Park; neither gentleman was wounded, but the Duke disarmed Colonel Cout and the matter ended.

The Duke of Argyll greatly distinguished himself in political affairs during the reigns of William and Mary and of Queen Anne, and was in 1719 created Duke of Greenwich. Pope mentions him in the *Epilogue to the Satires* as

Argyll, the State's whole thunder born to wield,
And shake alike the Senate and the Field.

The Duke of Argyll greatly regretted that he had no son, especially as he disliked his brother Archibald, who must succeed him. Lady Mary Coke says, "He longed most inordinately for a son, while (as if to tantalize him) daughter perversely followed daughter to the number of five." These poor girls, "being of the useless mischievous sex, their birth a calamity, themselves an incumbrance," were not welcome to their father. The Duke took no heed of them, and the only direction he gave as to their education was that they were not to learn French, because "one language was enough for a woman to talk in."²

Archibald, third Duke of Argyll, also a grandson of the Duchess of Lauderdale, was born at Ham House in 1682. According to Lady Mary Coke, he delighted in "philosophical experiments, mechanics, natural history, and what had no name and little existence in his days, but is now called Political Economy." Duke Archibald was devoted to the cultivation of trees and shrubs, he planted gardens for his friends,

¹ Glover's *Political Memoirs*, quoted in the Argyll Papers.

² *Letters of Lady Mary Coke*, volume i., p. xxiv.



SCOTCH FIR TREES IN THE WILDERNESS.

that he had planned to
spring it on the occasion of

that which Count said he
changed sides, and one in a good bit
of "C" and a crown." The day was

of Argall got very damped at
the death of William and Mary and at the

as he



and "made a place for himself [Whitton], out of a piece of Hounslow Heath, on purpose to try what shrubs and trees he could bring the barrenest soil to bear."¹ It was Duke Archibald who planted in the wilderness at Ham House the beautiful Scotch firs whose red trunks and dark spreading heads now tower above the rest of the wood, and which are said to have been the first trees of their kind ever planted in England.

But Duke Archibald did not confine his whole attention to his scientific pursuits. He took part in the political affairs of his day, and readers of Sir Walter Scott's *Heart of Midlothian*² will recollect the interview which was arranged by him between Queen Caroline and Jeanie Deans, and which took place in Richmond Park, close to Ham House.

The second daughter of the Duchess of Lauderdale, Lady Catherine Tollemache, married twice. Her first husband was James, Lord Doune, eldest son of the Earl of Moray. He died in the lifetime of his father, but Catherine Lady Doune's two sons became successively Earls of Moray. After Lord Doune's death his widow married as her second husband John Gower, fifteenth Earl of Sutherland. She died in 1698, and her portrait by Vanderhelst is in the Long Gallery at Ham House.

The Duke of Lauderdale had lived but little in Scotland since his marriage to Lady Dysart, but he visited Edinburgh from time to time, and was always in correspondence with his friends there. He held the office of Heritable Standard-Bearer of Scotland (an office still held by the Earl of Lauderdale), and as such he was entitled to bear on his shield of arms the red Lion Rampant of the Royal Arms of Scotland.

Defoe travelled in Scotland twenty years after the Duke of Lauderdale's death, and speaks of his having been an absentee. Defoe says: "From Kelso we passed through Lauderdale, a long valley on both sides of the little river Lauder, from whence the family of Maitland (first Earls and then Dukes) took their title. The family-seat of Lauder, which stands about the middle of the valley, is an ancient house, but not large. Nor did it receive much addition from the late Duke, whose Duchess found ways to dispose of his fortunes another way."³

Bishop Burnet considered that the Duke "by the fury of his behaviour heightened the severity of his ministry, which was liker the cruelty of an Inquisition than the legality of justice." And Lord

¹ *Letters of Lady Mary Coke*, vol. i., p. xxx.

² Chapter xxxvii.

³ *A Tour through the Whole Island of Great Britain, by A Gentleman* [Defoe], vol. iii., p. 284.

Macaulay says that Lauderdale, once zealous for the Covenant, became "the chief instrument employed by the Court in forcing Episcopacy on his reluctant countrymen, nor did he in that cause shrink from the unsparing use of the sword, the halter, and the boot."¹

It was Lauderdale who imprisoned numbers of Scottish Presbyterian ministers in the dungeons of the Bass Rock, the craggy turf-capped islet, honeycombed with caverns and only to be approached in calm weather, which is situated off the coast of Fife, near North Berwick. In this "melancholy place," as one of the poor captives called it, at least forty persons were shut up in dark cells which dripped with damp from the rock.² They were thus imprisoned for no crime, only because they were Presbyterian ministers. Some of these Martyrs of the Bass, as the prisoners were justly named, remained on the Rock for years; many died of their sufferings from damp, hunger, and cold.

Bishop Burnet declares that Lauderdale remained a Presbyterian to the day of his death. Yet, when these unhappy ministers petitioned against his cruelty, he fell "into such a frenzy of rage that at the Council table he made bare his arms above his elbows, and swore by Jehovah that he would make them obey him." The reason for Lauderdale's conduct is given in a few words by Bishop Warburton, viz., that "Conscience never had anything to do with his Lordship's determinations."³

The Duke of Lauderdale "for the space of twenty years disposed of all the offices and honours of the kingdom of Scotland entirely without a rival." He cared nothing for censure, and he listened to no remonstrance. A bold letter addressed to him by Richard Baxter, the author of the *Saints' Everlasting Rest*, has been preserved in *The Lauderdale Papers*.⁴

In this letter Baxter tells Lauderdale of the serious faults attributed to him, and entreats him "not to grow strange to God, for that were to be debased below those poorest Christians that in a Cottage and in Raggs have Access to God in Prayer." Baxter continues: "It were a miserable Gaine that should bring upon you so great a Losse. O my Lord, do I need to tell you that all this Glory will quickly sett in the Shaddows of Death: that all this Sweeting will turn soure: how little it

¹ *History of England*, vol. i., p. 213.

² *The Bass Rock, its History, Martyrology, etc.*, Edinburgh, 1848.

³ *Notes to Clarendon's History*, xii. par. 21.

⁴ Vol. iii., p. 237.



*The Duke of Hamilton and Duke of Lauderdale
painted by C. Janssen.*

will comfort a departing Soule to look back on Prosperity, nor how terrible it will be to reflect on a Life of Covenant-breaking and Unfaithfulness to God. I hope I need not remind you of such common Truthes. But I find it so hard myself to be indeede what I resolve in Sicknesse and Distresse to be that I am thereby induced to beseech you for the Lord's Sake to remember all yo^r Promises and pay yo^r Vows and requite not yo^r Deliverer with Forgetfulness, Neglect, or Dishonour. Remember that manie Eyes are upon you . . . and keepe that Friend that must stand by you when all wordly Friendship failes."

The Duke of Lauderdale died in 1682, but two years before that time "a decay of strength and understanding forced him to let go his hold of the power to which he had so tenaciously clung."

Charles Maitland, only brother of the Duke of Lauderdale, Governor of the Bass Rock, now became third Earl of Lauderdale. The Dukedom lapsed, as Lauderdale had no son.

On the 22nd of March, 1680, the Dowager Countess of Sunderland wrote to a friend that "My lady Lauderdale, who was ill of the gout at Whitehall, was on Sunday last sent for to Ham in great haste to her Lord, who was fallen into a Fit of an Apoplexie."¹

Lauderdale's health never recovered from this seizure. He died at Tunbridge Wells on the 24th of August, 1682, at the age of sixty-eight. To quote the words of the compiler of *Collins' Peerage*, Lauderdale died "under a cloud, *in spem beatae Resurrectionis*."

The Duke of Lauderdale's body was conveyed from Tunbridge Wells to Scotland nearly eight months after his death, and was buried at Haddington on the 5th of April, 1683. The funeral sermon was preached by John Paterson, who was Dean, and afterwards Bishop, of Edinburgh. Paterson was in thorough sympathy with Lauderdale's policy in Scotland, and was so frequent a visitor at Ham House that one of the bedrooms was called "y^e Deane of Edenborg's Chamber."

Charles Maitland, brother of the Duke of Lauderdale, wrote an account of the funeral to the Duchess; and she also received a letter from the Bishop of Edinburgh after the ceremony.

Charles Maitland told the Duchess of Lauderdale that "the Companie, Lords and Others, first had Dinner in Rooms provided for them. The Noblemen's Room was hung with Black, and garnish'd wth those

¹ *Diary of the Times of Charles II.*, by Hon. Henry Sidney, vol. ii., p. 13. Sidney | was created Earl of Romney in 1694.

Scutchions [escutcheons] y^e came doune containing my Lord's Armes and yours. After Dinner about 11 aclok all went to Sermon at Inveresk Kirk where y^e B. of Edenbruch preatched verie learneadlie. Ye Bodie was placed in good Order before y^e Pulpit, and y^e Friends about it. At One of the Clok y^e Funerall [y^e Bodie being in y^e Hearce cover'd wth y^e Pall or Canopie] went in Procession toward y^e Church of Hadingtoun. And at 5 aclok that Noble and Extraordinarie Person was placed in his Tomb next to his Father's Bodie, but rais'd Higher upon a base of Stone made of purpose. Ther was present at the Funerall two Thousand Horse at least: insomuch y^t they fill'd y^e Highway for full Four miles in Lenth. Ther was 25 Coatches. And most of y^e Companie came to y^e Grave . . . So well was he belov'd y^t y^e whole Countrie keindlie gave their Presence to y^e Assisting in this last Dewtie."¹

The Bishop of Edinburgh's letter to the Duchess was as follows:²

Edb' 22 March '83.

" May it please Y^r Grace

" Earl Lauderdale hath determin'd to burie y^e Corps of y^e great Duke of Lauderdale at Haddingtoun; and no Perswasion will divert him from his Resolution in that matter. His owne Letter to Y^r Grace will enough convince you of his Positiveness therein.

" But Alas! poor Gentleman! he and his Familie wilbe absolute Ruin'd if His Maj^{tie} prove not eminentlie mercifull to both. For he is Decern'd [ordered] to pay Sevintie Thusant Libs: Sterl: and upwards to y^e King for his Embezlements of y^e Mint and Coynage after a Process of Compt and Reckoning before y^e Lords of Session. Its sure he will never ratifie a Contract or Minute wth y^e Grace, for he says he will live out of Scotland all his Dayes rather than . . . suffer Liddington to be carried away from his Familie . . .

" I am may it please yo^r Grace yo^r Grace's most obedient humble Servand.

" J^o Edinburgen.

" God Almighty blesse yo^r Grace and sanctifie all his Providences toward you."

The Duke of Lauderdale was not only hated but dreaded in Scotland, where he used his great power with the utmost severity. Charles II.

¹ *Lauderdale Papers*, vol. iii., Letter cxliv.

| ² *Lauderdale Papers*, vol. iii., Letter cxliii.



Margaret Lady Weynard
painted by Sir Peter Lilly

however, upheld Lauderdale in spite of all remonstrances, contenting himself with the remark, "I perceive that the Duke of Lauderdale has been guilty of many bad things against the people of Scotland, but I cannot find that he has acted against my interest."¹

After the death of the Duke of Lauderdale the Duchess quarrelled with his brother. She never allowed Charles Maitland to visit her again, and with a spite very unworthy of her she turned his portrait out of the Picture Gallery at Ham House and hung it in a dark passage in the basement.

In the Round Gallery at Ham there is a fine picture by Sir Peter Lely, representing the Duke and Duchess of Lauderdale together. The portraits are half-length. Another portrait of the Duke by Lely is in the Picture Gallery, but both pictures were painted during the Duke's later life, and the cruel face, with its narrow, cunning eyes, shows little trace of the ability and intellectual power which Lauderdale undoubtedly possessed.

The Duchess of Lauderdale took an active part in political affairs during the lifetime of the Duke, but none of her letters have been preserved. Several letters, however, which were addressed to her are given in the *Lauderdale Papers*, and show the importance which was attached to her influence.

Two of these letters were written to the Duchess by Margaret Leslie, Countess of Wemyss, daughter of John, sixth Earl of Rothes, Lord Chancellor of Scotland.

Lady Wemyss wrote to the Duchess of Lauderdale from Scotland on the 25th April, 1676:

"It is so long a Tym in my Rakning since I haired from Your Grace that I begin to fear some Abatement of that Favour and good Opinion I am sure your Grace once had for mee. My Ambition to have Your Grace's Favour continewed with mee, and the subtill and malicious Ways which are ordinarily used by those who hate mee, make mee the more apprehensive they have done mee Wrong at Y^r Grace's Hands. If I bee mistaken I shalbe verie gladd and will hope for Pardon without much Difficultie: Your Grace knowing that such a Mistake (thogh itt be a Weaknesse) doth proceed from the ingenious [*ingenuous*] and honest Mind which in all my Professions of Dewtie and Respect I will endeavour to preserve in myself to the last moment of my Life."

¹ W. Cotes, *Dictionary of Biography*.

Lady Wemyss' second letter to the Duchess of Lauderdale is dated April 10th, 1678. She begins:

"I have a very earnest Disyre to be wth Your Grace and to have the Pleasure w^h I have always found in Your Grace's Companie. That which now keepes mee from Resaving that Satisfaction is my wonted Indisposition of Bodie which ordinarilie takes mee at this Tym of the Yeare . . . I am very curious to know Your Grace's Thoghts of what maybe the Importance of this strange motion that manie of our Grandies are in . . . I know Your Grace has more Wisedome and Courage than to be affrayed or trubled at any Evill that can come from this Confusion.

"Fra hir who shall live and dye Your Grace most faithfull Servand and Cosin,

"MARGARET LESLIE."¹

Among the friends of the Duchess of Lauderdale was Anne, Countess of Buccleuch in her own right. This lady married James, Duke of Monmouth, one of the natural sons of Charles II., and she and her husband were created Duke and Duchess of Buccleuch in 1663. The following letter, referring to the Duchess of Lauderdale, was written by the Duchess of Buccleuch to the Lady Wemyss, whose own two letters have just been given. The letter is not dated, but it must have been written about 1676:¹

"Whitehall. July 26.

"Madam,

"I did write to the D'hess of Lauderdale the next Day after I resaved her Letter. I shall take Ocasion to write soon again and thank her for her kindness. I dout nott but that the D'hess of Lauderdale will do all she can becaws she promis'd to do so, and the Duke too. Tho I do bilive if the Duchess had not more Int'rest wth the Duke than his brother [Charles Maitland, Lord Hatton] has I might expeckt little Favour. For my lord Hatton carried himself to mee as if I had dune him some great Injurie, as far as *looking* can express Anger. For when I saw him at Ham, which was the first time after his Arrivill, he walkt two Howrs three Rooms off, looking on mee without ever coming in or taking anie kind of Notice of mee. And he was to see mee but *once* at my Lodgens and I heard (but am not sure) that the Duke made him

¹ *Lauderdale Papers*, vol. iii.



SUNDIAL IN THE WEST FORECOURT



HAM HOUSE, FROM THE WEST GARDEN



come then. I cannot but fear that he should make the Duke less keind to mee, which I do not desERVE, for I do reallie love him and the D'hess verie well and have been verie kindly used by her when we parted. . . . I am, Madam, Yo^r Ladyp's obedient dutifull Child,

"A. BUCCLEUCH."

Sir George Mackenzie, the Lord Advocate of Scotland, was fully alive to the importance of securing the goodwill of the Duchess of Lauderdale. In one of his letters to the Duke Sir George says:

"I am glad I never lost a Cause for the King, and that I have lately gain'd one for my Lady Dutchesse, to whom I have been so much oblidge'd that I think all the Pains I took too little [and reallie I never took so much in one Cause]. Nor shall I ever faile to serve her, and it may be more honestlie than those from whom she expects Greater Things."¹

Later, probably in the summer of 1680, Sir George wrote to the Duchess of Lauderdale herself:

"May it please Your Grace,

"I am very far from lessening the Obligations that I have to you when I tell you that I have endeavour'd to desERVE them by having expos'd all I am worth manie times to serve your Interest, and by having always serv'd your Friends and oppos'd your Enemies. Nor did I ever desERVE better than in that Affaire of the Towne of Edin^g and reallie I I was expecting my Thanks for it when Sir W^m Sharp show mee your Letter complaining bitterly of mee for having said *You* got that money for the late Imposition. . . . But tho I remember not that I said *You* got the money, so I thought it not necessary to deny it was given to the Duke of Lauderdale, that being transacted publickly by the King's Command. Nor think I any Man concern'd whether your own Husband gave You that Money or Not: nor was I ever angrie upon that Account. So that such as abus'd Mee to You in that Particular show much *Malice*, but no Wit: and You should be angrie at them and not at Mee. And by this You may see how well humour'd I am in not rememb'ring such little Stories, which shall never lessen my Zeale for You. And by measuring other Stories of Mee by this You may find how innocent I am in all Your Concernes."

In another letter Sir George Mackenzie writes to the Duchess that he is not to blame when things do not turn out to her satisfaction. He

¹ *Lauderdale Papers*, vol. iii., pp. 204, 218.

continues: "I assure You of my Service and Zeale upon all Occasions, having nothing to ask but that Your Grace will be pleased to beleev more what you see mee *Doe* than what my Enemies say. . . . It is both your Interest and mine to assist one another, for I possibly know more than is fit to be told at this Tyme. But however the World reele I am resolv'd to serve Faithfullie the Duke of Lauderdale and to let the World see that I am not unmindfull of my Dutie to Your Grace to whom I am reallie a a most humble Servant."

The last letter written by Sir George Mackenzie to the Duchess is, like the rest, undated.

"May it please y^r G.

You blam'd Mee verie undesarvedlie for the last Transaction the Toun [of Edinburgh] made: for tho I brought them over to serve the Duke of Lauderdale (when both Your Friends gave it over) yet I knew Nothing further of that Affair than that they design'd to oblige the Duke of Lauderdale. Nor had I ever one Shilling in it, save Ten Dollars for drawing their Bill. And yet I never shall have money from them, nor any save what I get from the King by the Duke of Lauderdale. Nor value I *Money* if I get *Kindnesse*, and be lov'd for a faithfull and frank Friend. I did speak to them before to put some small mark of their Acknowledgment upon Your Grace: and now Mr. Rothead is going up to attend You with New Propositions, and I beleev he will follow Your Advyse as I think all Honest Men heer should doe and as I assure You *I* will. . . . I must begg Your Pardon to desyr y^t Your Grace will burn my Letters: for I was once strongly surpris'd by a Letter of myn that was lost at London."

Two signatures only remain of the Duchess of Lauderdale, both having been cut from the parchments to which they were originally attached. These signatures are at Helmingham; in one case the name is Elizabeth Tallmash, and in the other Elizabeth Lauderdale.

Inside the glass case which covers Queen Elizabeth's lute at Helmingham are two letters which were written by Charles II. from Paris in 1654. They are addressed to a lady whom the King only describes as Madame, but who was no doubt the Duchess of Lauderdale. The King thanks the lady for her kindness to him, and says he hopes soon to thank her in person at Whitehall. These letters are in perfect



Elizabeth Murray, Countess of Dysart
painted by Sir Peter Paul Rubens

preservation, and both are signed "Yo^r Truely Affectionate Friend Charles R."

During the later years of the Duchess of Lauderdale's life she suffered from gout, and was in the habit of going to Tunbridge Wells and to Bath for the benefit of the waters. During her absence from Ham House the furniture and hangings were removed from the rooms and carefully stored in "The Wardrobe," a large garret surrounded by cupboards hollowed in the walls.

Had the Duchess of Lauderdale been at Ham in the autumn of 1688 the house would have been used as a retreat for James II. William of Orange occupied Whitehall, and suggested that James should retire to Ham. James replied that "Ham was a very ill winter house, and now unfurnished:" and when he was told that the new King's servants "would soon do that work," he replied that he should prefer going to Rochester. In fact, as the Memoir of King James puts it, he was persuaded that should he neglect the opportunity which was given him of leaving the kingdom William would probably find means "to send him out of it, and out of this world too, by another way."¹

The Duchess of Lauderdale survived the Duke for sixteen years. She died at Ham House in 1698, but the exact date is not known. The burial of the Duchess is thus entered in the Register at Petersham Church:

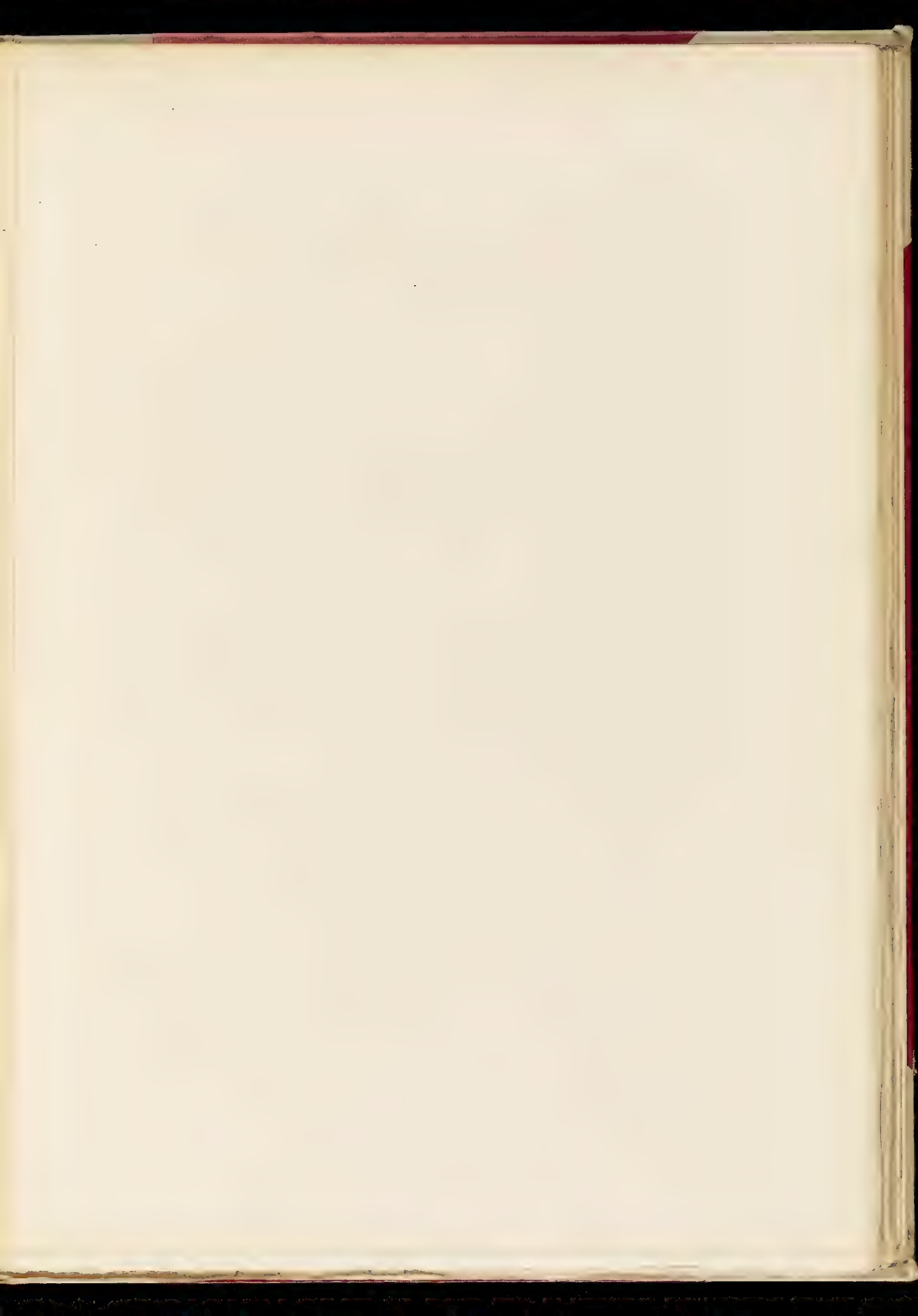
Her Grace Elizabeth late Dutchess of Lauderdale and of this Parish was Interr'd y^e 16 Day of June 1698. Noe Affidavitt made wthin 8 Dayes and Information of her Grace being Buryed in Linnen Given by Myselfe to S^r John Backworth etc: Accordingly.

An Act was passed in 1690 requiring all persons to be buried in woollen garments only, and if an affidavit was not made to this effect the relatives of the deceased were fined five pounds. The Act was passed in order to encourage the manufacture of woollen goods and to hinder the importation of foreign linen, but it was much disliked, and frequently evaded. It was repealed in 1813.

The great State Bed of the Duchess of Lauderdale, hung with crimson and gold brocade, and covered with a quilt richly embroidered in gold and silver, remained in her room at Ham House during several generations of her successors.

¹ *Memoirs of King James II. Chiefly writ by his own hand.* Edited by Rev. J. S. Clarke, 1816.

In the adjacent dressing-room was her state chair with a canopy over it. Beside the chair stood the Duchess' two tall walking-canes, her walking-stick (for use out of doors), and her small writing-desk. The two canes and the stick are still preserved. One, quite five feet in height, is made entirely of ivory; the other, taller still, is of tortoise-shell with a shepherd's crook at one end. The walking-stick is made of "clouded" or mottled cane, and it has a crutch-handle made of china.





to few of the best Villas in Italy itself; the
Prince's; the Parterres, Flower Gardens,
Courts, Statues, Perspectives, Fountains,
banks of the sweetest River in the World.

§ 10. Loss of Lambeth House

is, perhaps not even better. To these
and the treasures of all kinds which were
use Lord Macaulay's words, "the more

that Ham House had been an interval of
the century, the more its Apartments
seemed to have been in its old place,
solid, and the Ham House has been

dedicated to the nation. The House is now

one of the most beautiful in the nation in 1679,

History of England, vol. 1, p. 310.



FRONT VIEW OF HAM HOUSE
(UPPER RIVER FRONT)

HAM HOUSE IN THE REIGN OF CHARLES II.

JOHN EVELYN, fond and proud as he was of his own gardens, was able to enjoy visiting the gardens laid out by other people. In the summer of 1678 he visited Ham when he was staying at Sheen, and on the 27th of August he writes in his diary: "After dinner I walk'd to Ham, to see the House and Garden of the Duke of Lauderdale, which is indeede inferior to few of the best Villas in Italy itselſe; the House furniſh'd like a great Prince's; the Parterres, Flower Gardens, Orangeries, Groves, Avenues, Courts, Statues, Perspectives, Fountaines, Aviaries, and all this, at the Banks of the sweetest River in the World, must needes be admirable."¹

In the time of the Duke and Duchess of Lauderdale Ham House was occasionally called Ham Palace, a name which it fully deserved. The house was furnished with the greatest magnificence. Both Burnet and Clarendon speak of the "rich presents" sent from France to the members of the council called "The Cabal," of which the Duke of Lauderdale was a member, and as the Cabal met at Ham House it is not unlikely that some of these gifts would find a place there. Lauderdale's gains during his long term of office were enormous, and the Duchess may not have disdained presents, perhaps not even bribes. To these sources therefore may be attributed the treasures of all kinds which were found in Ham House, or, to use Lord Macaulay's words, "the more than Italian luxury of Ham."²

These treasures still remain at Ham House, and after an interval of two hundred years every article of furniture in the State Apartments occupies its original position, and every picture hangs in its old place. There is scarcely one exception, and although Ham House has been "repaired" of late years, the hand of the "restorer" has been checked.

There still exists an old book, tall and narrow, and bound in soft calfskin, which contains two minute inventories of everything inside and outside Ham House. One of these inventories was taken in 1679,

¹ *Memoirs of John Evelyn*. Edited by William Bray, F.S.A., 1819, vol. i., p. 500.

² *History of England*, vol. i., p. 310.

the other in 1683, the year after the death of the Duke of Lauderdale. The first inventory is beautifully written in the Court hand used in the legal and other documents of the time, but the second seems to have been the work of a less educated person.

In these old inventories it is curious to note the omissions as well as the accurate details. The subjects of the pictures are only given in one or two instances; thus, the portraits in the Picture Gallery are simply described as "Two and Twenty Picktures wth Carv'd Guilt Frames." There is no allusion to plate, or to jewels, or to any method of lighting the rooms. Cellars are named, but nothing is said of their contents.

Outside the house the wooden seats on the River Front are noted. The "longe Benche of Deale painted" still stands in the "Melancholy Walk," and the descendants of the Duchess of Lauderdale sit there now, as she may have sat in 1679, to listen to the nightingales.

It is thought that an abstract of these old inventories will be found interesting, and reference should be made to the care taken of all the furniture. Most of the cabinets and some of the tables had their own covers of soft leather or of "sarsnet" (a fine thin silk, sometimes called Saracen Stuff); the rich wall-hangings were concealed by "Case Covers" of serge; each curtain had its separate wrapper; and any article not in use was put for safety into the room called "The Wardrobe." These precautions against injury were taken during the occasional absence of the family, but as a rule the Duchess of Lauderdale made full use of the splendid furniture which she must have so thoroughly appreciated.

The River Front of Ham House, as it is now called, was described in 1679 as the Cloisters and Fore-Court.

The cloisters are inclosed arcades on either side of the house; and busts of the Roman Emperors are placed in circular niches along the arcades. In 1679 there were "Six Marble Heads and Thirty-eight Heads of Lead."

Leaden figures and busts were often used in gardens at that time, and there was a manufactory of them at Temple Meads near Bristol, as well as one in London. Many of the figures were finely modelled, and represented mythological subjects.¹ One of these figures, Bacchus, is placed in the Ilex Avenue at Ham.

¹ In July, 1901, some old leaden figures were sold at Christie's. *The Clapping Fawn*, life-size, fetched a hundred guineas; a pair of figures of

boys with shields, a hundred and ten guineas; and two figures, 44 inches high, representing Jupiter and Pomona, a hundred guineas.



FIGURE OF FATHER THAMES.



THE CLOISTERS.

the other in 1683, the year after the



A finely-modelled colossal figure of Father Thames stands in the centre of the Fore-Court, or courtyard, in front of Ham House. It is modelled in terra-cotta, the colour of dull stone, and the figure is leaning upon an urn from which water appears to flow. The head is wreathed with water-lilies and bulrushes, one hand points to the river, and on the pedestal, which is made to represent rocks, there is a small shield bearing the arms of the City of London. Unfortunately nothing is known of the history of this fine figure.

The River Front of Ham House, to quote Brayley's *History of Surrey*, "has at each end a short projecting wing, with semi-hexagonal terminations extending to the roof." The entire house is built of the small red bricks so much used in the seventeenth century, and above the ground-floor windows on the River Front there are circular niches, each containing a bust. On either side of the front door is an open alcove supported on arches, and these are connected by a terrace paved with stone, and approached by two flights of very wide and very shallow stone steps. Beyond the alcoves there is a low brick wall, again with circular niches filled with busts, and above the wall may be seen some of the beautiful trees which add so much to the charm and seclusion of Ham House. Most of these trees are old; there are beautiful ilexes (or evergreen oaks), a particularly fine red cedar (or Virginian juniper), and a large tulip-tree. Bushes of lilac, syringa, and other flowering shrubs abound.

The principal door of Ham House is on the River Front, and above the door are the initials, T. M. V., of Sir Thomas Vavasour, the builder. The door opens directly into the hall, which is paved with black and white marble. On the north side of the hall are windows, and opposite to them is the large open fireplace.

In 1679 there were no pictures in the hall. On one wall hung a large map of England, and the rest of the space was covered with relics of the battles in which the Duke of Lauderdale had taken part, such as drums, pikes, fowling-pieces, blunderbusses, dragoons' muskets and carbines.

At the back of the grate, and so placed as to show above the fire, was "a great iron fire-back." This was a plate of wrought iron, a frequent addition to English hearths. Fire-backs were generally wrought with armorial bearings, and several of those at Ham House bear the Royal Arms. The grate itself was very large, and there were heavy fire-irons.

At the east end of the hall doors open to the foot of the grand staircase, and on the left is the door of the little private chapel.

In 1679 the chapel was "hung with five pieces of crimson velvet and damask,¹ with gold and silver fringe." At the end of the chapel, opposite the door, was the altar with a piece of crimson velvet above it in place of a painted altar-piece; the altar had a cover of crimson velvet with gold and silver fringe and tassels, and upon this lay "one great Bible cover'd with crimson velvet." On either side of the door is a large single seat, covered with crimson velvet, fringed with gold and silver, and these single seats were called "Their Graces Two Pews." The velvet was protected by "Case Covers" of crimson "sarsnet," and there were large footstools in each pew. On the walls were brass sconces for candles, the sconces ornamented with gold-coloured silk cords and tassels.

The chapel was provided with thirteen Common-Prayer Books, so that the services conducted in it must have been those appointed by the Church of England. The prayer-books are fine old folio volumes, with the Duchess of Lauderdale's coronet and monogram on the covers.

Besides these ordinary prayer-books there is a beautiful Book of Common Prayer which was given to William Murray, father of the Duchess of Lauderdale, by Charles I. It is a folio volume, covered with embroidery. The Royal Arms are embroidered in gold and silver on the covers, and any blank spaces are filled with patterns executed in silver. Some of the embroidery is carried out in the stuffed and raised stitch called basket-stitch, introduced into England from Spain by Catherine of Arragon.

Three marriages have been celebrated in this little chapel. One was that of a sister-in-law of the fifth Earl of Dysart; the second was in 1832, when Maria Tollemache was married to the first Marquess of Ailesbury; and in 1868 the bride of 1832 was present at the marriage of Ada Tollemache to the fourth Baron Sudeley.

In a small room beyond the chapel the celebrated picture of *The Battle of Lepanto* was hung in 1679; it is now on the wall of the great staircase. This picture was bought from the Royal Collection when Charles I.'s pictures were sold by order of the Parliament. A piece was then cut out of it, but it was afterwards very skilfully replaced. *The Battle of Lepanto* picture has been at Ham House ever since its compulsory sale, and it is strange that neither Sir William Stirling

¹ The original Damask, or Dommasco, was named after the city of Damascus from whence it came. It was made either of silk only, or of

silk and flax woven together, in designs of flowers and figures.



THE CHAPEL

In 1679 the chapel was "hung
damask, with gold and silver fringe
the door, was the altar with a piece
of painted altar piece; the altar cloth
and silver fringe and tassels, and to
with crimson velvet." On either side
covered with crimson velvet, fringe
seats were called "Their Graces
by "Case Covers" of crimson "
in each pew. On the walls were
ornamented with gold-coloured

The church is now used for

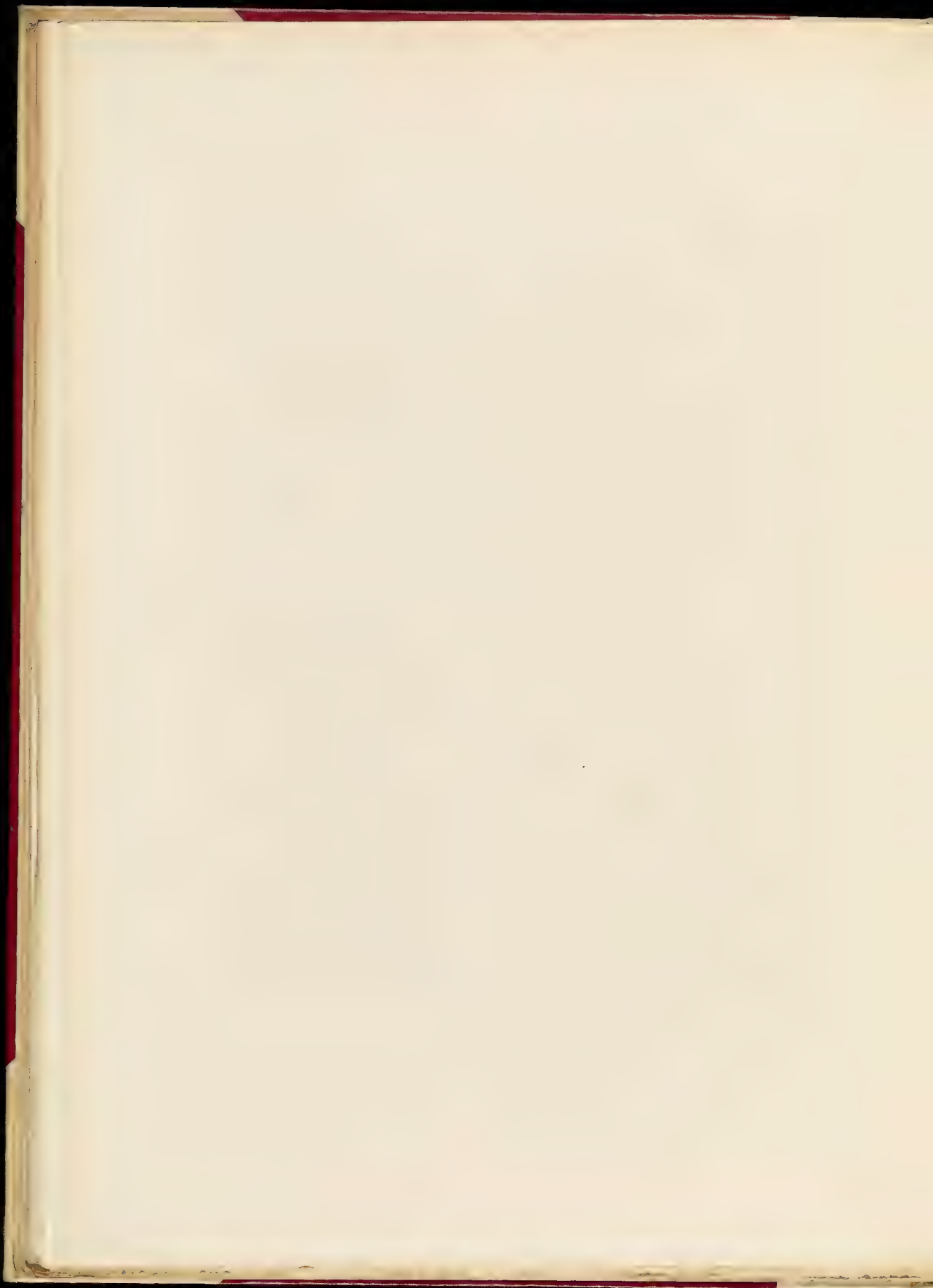
Church of England, London

1679

Common Prayer which was given to
Duchess of Lauderdale, by Charles I. 1679
with embroidery. The Royal Arms are embro
on the covers, and any blank spaces are filled w
silver. Some of the embroidery is worked in
raised stitch called basket stitch, introduced by
Catherine of Arragon.

Three marriages have been celebrated





Maxwell when writing the life of Don John of Austria, the hero of the battle, nor Fitzmaurice Kelly, in his recent biography of Cervantes, should have known where it was. Sir William merely says that the picture had disappeared; Fitzmaurice, that it mysteriously disappeared, and cannot now be found. Sir William, in writing of Don John's victory, says "Painting and sculpture vied with poetry in celebrating it. The Doge and Senate [of Venice] wished Titian to paint a commemorative picture for the Hall of Scrutiny in the Ducal Palace. The great artist, however, being nearly ninety, was somewhat backward either in undertaking or commencing the work. His rival, Jacopo Robusti, better known as Tintoretto, then in the height of his reputation and the full vigour of his extraordinary powers, thereupon offered to execute the required picture within a year without fee or reward, desiring moreover that it should be removed if within two years any other painter should produce a composition more worthy of the subject and the place. The liberal offer was accepted, and the magnificent picture was executed by the indefatigable painter."¹ There were, it will be remembered, two artists known as Tintoretto, their names being Domenico and Jacopo. *The Battle of Lepanto* was painted by Domenico Tintoretto.

The naval battle of Lepanto, one of the great sea-fights of history, took place on the 7th of October, 1570, in the inner portion of the Gulf of Corinth called the Gulf of Lepanto. Don John of Austria, the illegitimate son of the Emperor Charles V., defeated the Turks in this battle, and crushed their power on the sea. Don John died in 1577, not without suspicion of poison. He was the handsomest man of his time, and was one of the suitors of Queen Elizabeth.

The private apartments of the Duke and Duchess of Lauderdale were on the ground floor of Ham House, and comprised seven rooms. Five of these were appropriated to the Duchess, viz., her bedroom, dressing-room, and "bathing-room," her sitting-room, or "Private Closett," and a bedroom for her attendant Gentlewomen.

The sitting-room occupied by the Duchess, in which she was wont to receive her numerous visitors, was hung with mohair, and with black and gold striped silk fringed with purple and gold. A second set of hangings, for use in summer, was made of dark gray or "sad colour"

¹ *Life of Cervantes*, by Fitzmaurice Kelly, 1892. *Don John of Austria*, by Sir William

Stirling Maxwell, Bart., vol. i., p. 444.

mohair,¹ edged with embroidered yellow satin. There were five cushions to match, and "five chayres of japan."

The beautiful pieces of "japan," or lacquer, which are still at Ham House were no doubt brought to England during the short period after 1610 when an intermittent trade was carried on between the Empire of Japan and a few favoured Dutch and Portuguese merchants. These merchants were virtually prisoners during their stay in Japan, as they were not allowed to leave the warehouse allotted to them on a peninsula in the harbour of Nagasaki, which could only be reached by means of a narrow and closely watched causeway. Evelyn² saw some "rich Japan Cabinets" at the house of the Portuguese Ambassador in London in 1679, when they were looked on as great treasures. It should be noted that in these very early pieces of lacquer the design is incised, not raised, and delicately coloured in light blue, or pale pink, without gilding.

It was no doubt in this room that the Duchess of Lauderdale received Sir John Reresby of Thrybergh in Yorkshire. Sir John describes his visit in his memoirs, writing on the 12th of May, 1677:

"I went to visit the Duke and Duchess of Lauderdale at their fine house at Ham. After dinner the Duchess in her chamber entertained me with a long discourse on matters of State. She had been a beautiful woman, and the supposed mistress of Oliver Cromwell: and was even then a woman of great parts. She and her Duke, that was much govern'd by her, were entirely in my Lord Treasurer's interest.³ She chiefly complained of the Duke's [the Duke of Lauderdale] adhering to Papists and Fanaticks, and of his putting the King upon the charge of Lord Deputies of Ireland so often to promote the Popish Interest, and gave me several Instances to prove it that I had not heard. And she gave me also the whole Scheme of the state of Scotland at that day, which her Husband being Lord Commissioner, she had good reason to understand. But the Scots, being a mercenary People, when the Duke was sent soon afterwards into that kingdom whatever was there before was then changed into another thing."⁴

¹ Mohair in 1679 was a very expensive material, for it was woven from the fine soft hair of the Angora goats, and imported direct from the East. The word mohair is derived from *moo*, an Eastern word meaning hair.

² Evelyn's *Diary*, vol. iii., p. 21.

³ The Lord High Treasurer of England was

Sir Thomas Osborne, K.G., afterwards Baron Osborne, Viscount Latimer of Danby, Earl of Danby, Marquess of Carmarthen, and first Duke of Leeds.

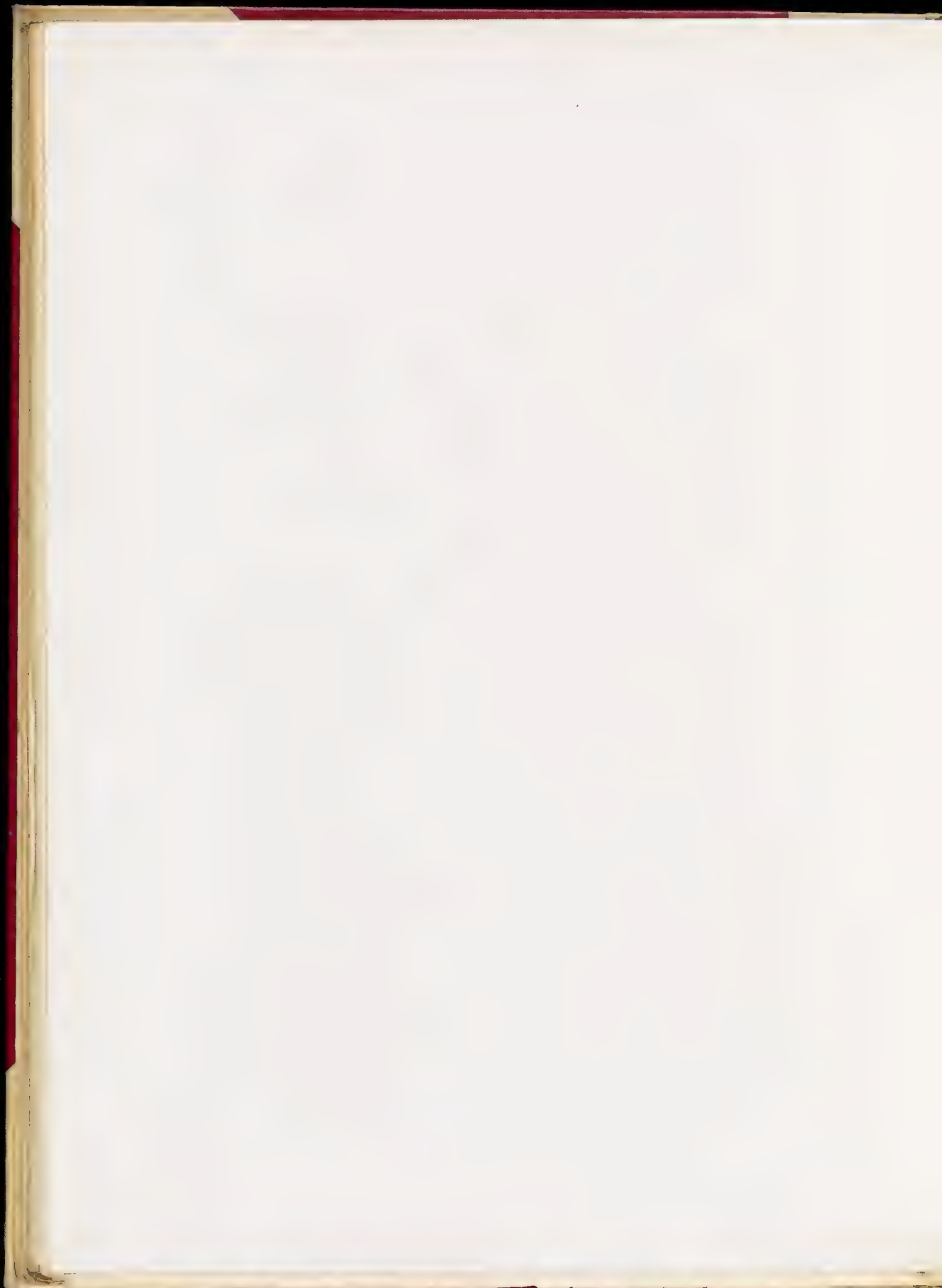
⁴ *Memoirs of Sir John Reresby, Bart.; M.P. for York.* Written by himself. P. 116.



LACQUER CABINET IN LONG GALLERY.



TABLE AND MIRROR IN INCISED LACQUER WORK.



The Duchess of Lauderdale's bedchamber was magnificently furnished. The walls were hung with crimson damask flowered with gold and bordered with a heavy fringe of gold drops. The curtains of the bed were of crimson and gold with a quilt to match, and at the top of the bed were wooden cups, one at each corner, each filled with "Spriggs" (upright feathers). The rich curtains were protected by covers of white "Plading" or Scotch plaid, a fashion which James I. had brought into England, and which would be familiar to the Duke of Lauderdale. The Duchess had blankets of Scotch plaid as well as white woollen blankets, and over all a special "blankett of silke" or quilt was spread. The sheets were of fine linen brought from Holland, the bolster was covered with the same linen, but pillows are not mentioned.

In the bedroom were armchairs and a footstool all covered with crimson and gold, and several of the chairs without arms, but provided with backs, which were then called "Back Friends." The winter curtains were of thick crimson serge, next to the window, and inner curtains of shot silk. In summer these curtains were replaced by rich hangings of "Isabella and White Sarsnet."¹

The handles of the fire-irons in the Duchess of Lauderdale's bedroom were made of silver, and the fire-irons were suspended from silver hooks fixed on either side of the fire-place. The pole of the fire-screen (or, as the old inventory calls it, the "screen-stick") was "garnished with silver," and there was a small silver fender. Evelyn speaks of this practice of using silver in a poem called *The Lady's Dressing-room*, which he wrote in 1690. In this description of a fashionable lady's room, Evelyn says :

The chimney-furniture's of plate,
For iron's now quite out of date.

The Duchess had in her bedroom a small cedar-wood table, an ebony cabinet, a coffer or large box made of walnut-wood, and two large mirrors framed in tortoise-shell. Both the cabinet and the coffer were placed on open stands, called in the inventory "frames." These frames, which are

¹ Isabella colour was light brown; the colour of the bear which is still called the Isabella bear. The origin of the name is thus given by M. Littré: "On dit que l'archiduchesse Isabelle, fille de Philippe II, et Gouvernante des Pays-Bas, fit vœu lors du siège d'Ostende de ne pas

changer de chemise jusqu'à ce que son mari fût victorieux, et que la couleur de cette chemise au bout du temps juré prit le nom de la princesse."—*Dictionnaire de la Langue Française*. The siege of Ostend lasted from July, 1601, until September, 1604.

frequently referred to, were raised on four legs, and the cabinet or coffer fitted into a grooved piece of wood which connected the legs.

Several pictures were on the walls. The Duke of Lauderdale's portrait hung over the fire-place; there was a "Madona" in a gilt frame, and "fixed pictures" over the doors. These "fixed pictures" occur in nearly every room in Ham House; they are generally landscapes, and are narrow and oblong in shape, the length of the picture corresponding with the width of the doorway below it.

There was a second set of hangings for the Duchess of Lauderdale's state bed, possibly intended to be used in summer. These hangings were of "Morello Mohayr."¹

Six of these curtains were provided for the bed, and the protecting "case covers" for them were made of Indian silk. A set of white plumes, one bunch for each corner of the top of the bed, was to be used with the red hangings.

Her Grace's Dressing-room

was hung with blue damask edged with striped silk and fringe. The cushions for the chairs matched the hangings, and over the door hung a curtain of white Paragon.²

In the Duchess of Lauderdale's dressing-room was an olive-wood table and a "Paire of Stands," or small round tables, all three protected by leather covers. Here too was her "Scriptor" or *escritoire*; it was made of walnut-wood, with a fall-down front panel, and inside were drawers and pigeon-holes for papers. The pictures in the room were not remarkable; two "fixed" landscapes, one over the door and the other over the fire; "One Picture of our Saviour on y^e Crosse wth a Black Frame of Ebony: and One Draught" (*i.e.*, drawing) "of Thirlestane Castle," the Duke's home in Scotland, in a gilt frame.

The Gentlewomen's Chamber

was occupied by the waiting-women who attended on the Duchess of

¹ Morello, or Murrey, colour was a very dark red, the colour of a mulberry, or of a Morello cherry. The word comes from the Latin *morus* and the old French *morée*, a mulberry.

² Paragon was the name of a richly embroidered cloth imported by the Venetian merchants from Smyrna. The French called it *Parangon de Venise*, and it was very costly.

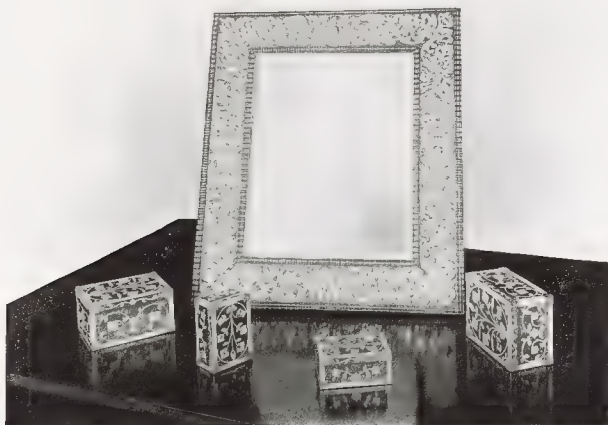
Notes and Queries, Series VII., vol. v., p. 437; Series VIII., vol. vi., p. 278. The Venetians were celebrated for these goods. In 1710 Sarah, Duchess of Marlborough, had patterns sent to her by the British ambassador at Venice for the materials to be used in furnishing Blenheim Palace and Marlborough House (*The Queen's Comrade*, vol. ii., p. 458).



THE DUCHESS OF LAUDERDALE'S JEWEL CASE,
SHOWING CURIOUS LOCK.



ESCRETOIRE OF INLAID WOOD.



TOILET SET OF CEDAR WOOD AND MOTHER OF PEARL
WITH SILVER MIRROR.

Lauderdale, of whom there seem to have been two. She was not likely to require much literary work of them, but her contemporary, Margaret Lucas, Duchess of Newcastle, the authoress of several poems, "kept a great many young ladies about her person. . . . Some of them slept in a room contiguous to that in which her Grace lay, and were ready at the call of her bell to rise at any hour of the night to write down her conceptions lest they should escape her memory."¹

The Gentlemen's Room at Ham House was hung with mohair, bordered with "clouded," or variegated, satin, and the bed had mohair curtains edged with fringe. The gentlemen had three cedar chairs, and there were three "fixed Landscips" on the walls. They had the use of a cabinet with drawers, a "Glasse Cupboard," or cupboard with glass doors, a walnut chest of drawers with a leather cover, an ebony box, and a box made of princewood.²

Next to the Duchess of Lauderdale's dressing-room was her Bathing-Room. In this small room there was "One Bathing-Tubb, and a little Stool within it," also a few chairs, and a bedstead hung with painted satin.

Two rooms on the ground floor of Ham House were appropriated to the Duke of Lauderdale, his closet or study, and his dressing-room.

The Duke's Closet was provided with "Three Pieces of Black and Gould Colour Hangings of Damaske"; and the bed-curtains to match were ornamented with scarlet fringe, and black and silver lace; they hung from gilt hooks, and had silk cords and tassels. Here the Duke kept his *escritoire* or "Scriptor," filled with papers. This *escritoire*, which is now in the Long Gallery, is made of princewood and "garnished" with silver. The Duke had a second *escritoire*, made of walnut-wood, and there were travelling-cases of deal for both.

In the Duke's study was his great "Sleeping Chayer cover'd wth Crimson Velvett wth Crimson and Gould Fring." There was a second sleeping-chair, probably used by the Duchess, which was covered with black and gold damask, and extra covers of crimson sarsnet were provided for both. These curious Sleeping Chairs are still at Ham House. The seats and backs, as well as the arms, are very wide, and are softly

¹ *Lives of the Poets of Great Britain and Ireland*, by Theophilus Cibber and Other Hands. 1753. Vol. i., p. 164.

² Princewood was brown, with veins of light brown. It was the wood of the Spanish Elm,

or *Cordia Gerascanthus*, an evergreen tree which was introduced into England from the West Indies about 1789. The wood for the princewood pieces of furniture at Ham House must therefore have been imported.

cushioned. The back of each chair can be lowered or raised to any angle desired, and the sides project forwards from the back, so contrived as to form comfortable corners for resting the head.

Two other chairs only were in the Duke of Lauderdale's room. These are called in the Inventory "Back Chairs silver'd over wth Two Cushions for them suitable to the Hangings, and Covers of Crimson Sarsnet."

On the hearth was a silver hearth-rod, or bar of silver let into the hearth-stone in the place occupied by a modern fender. There was a "fire-pan" or iron tray for holding small pieces of burning wood, and the fire-pan had silver handles and was raised on silver feet. The fire-irons hung on silver hooks, and the Duke had a hearth-brush "tipt with silver" (*i.e.*, silver was used instead of wood for holding the bristles). The hearth-brush had a silver handle.

The Duke of Lauderdale's dressing-room had two sets of hangings for the walls. One of these was of crimson and gold damask, the other of "haire colour" (or brown) damask with silk fringe. A third set of hangings was kept in the Wardrobe; these were of "sad colour" damask with scarlet and black fringe, and there were cushions to match for all the chairs.

The private rooms of the Duke and Duchess of Lauderdale adjoined the Marble Dining-Room. This room, on the south side of Ham House, was hung with six pieces of gilt leather hangings in 1679, and they are still upon its walls. Three oval tables of cedar-wood were in the dining-room, and eighteen chairs of carved walnut-wood with cane seats. In this dining-room was a "Marble Sisterne."¹

There were three other rooms on the ground floor of Ham House besides those already described. These were the Withdrawing-room, the Bedchamber within, or the Volery Room, and the White Closet.

The Withdrawing-room was hung with crimson damask. In 1679 there were in this room eight armchairs, covered with crimson and gold damask, edged with crimson and gold fringe, and all these chairs had gilt frames and gilt legs. There were tables of japan lacquer, and a mirror with a lacquer frame. In this room the Duchess of Lauderdale hung the

¹ There are two of these large oval bowls at Ham House, one of green marble and the other of white marble; and they may have been used

for washing the silver plates. The servants had a pewter "Sisterne," similar in shape and size to those made of marble.

portrait of her first husband, Sir Lionel Tollemache. The picture is painted on panel, and was at one time attributed to Zuccherò.¹

The bedchamber within the Withdrawing-room was hung with panels of yellow damask, each panel "fringed and framed" with blue mohair. The yellow damask bed-hangings were edged with blue and yellow fringe, and at the top of the bedstead were four sets of great yellow plumes. The chairs were covered with yellow, the fender and fire-irons were of silver, the fire-pan had silver feet and handles, and there was a "Pendulum Clock" in an ebony case enriched with silver. One large mirror was framed in tortoise-shell; there were two other mirrors in tortoise-shell frames, and a large cabinet made of ebony and tortoise-shell.

In the later years of the Duchess of Lauderdale this room was called *the Volery Room*. The word "volery" is a corruption of the French *volière* or aviary,² and in 1683 English ladies had adopted the fashion of keeping quantities of foreign birds. The Volery Room had a second set of hangings, to be used in summer. These were of green and white damask, embroidered with gold, silver, scarlet, and black, and each piece had panels of "hair-colour" damask let into it.

The White Closet was a little sitting-room adjoining the Volery Room, and it has long been used as a china closet. Here there are some beautiful pieces of Oriental china, which belonged to the Duchess of Lauderdale, some fine specimens of carved ivory, and some wonderful carvings in the pale green jade-stone of China. Here, too, are the walking-canes used by the Duchess of Lauderdale (p. 20).

The walls of the White Closet were hung with "Four Pieces of Sad Colour and White Tabby³ wth Silver Fringe." There were silver fire-irons hung from silver hooks for the fire-place in the White Closet,

¹ There were two brothers Zuccherò. One of them visited England, but not later than 1574.

² See *Notes and Queries*, Series VIII., vol. vi., p. 278; also Bailey's *Dictionary*.

³ "Sad Colour" was dark gray. "Tabby," or Tabbinet, was a thin silk with a waved or "brindled" surface. Brindled, from the Saxon *brennan*, to burn, means a surface marked with brown streaks, as if scorched. A tabby or brindled cat is so called from the dark waved marks on its coat, and Shakespeare speaks of a "brinded" cat in *Macbeth*, Act IV., Scene 1.

The original of Tabby is the French *tabis*, and this again is derived from the word *Attabi*, the name of the Arab quarter of Baghdad, in which place watered silks were originally woven during the reign of Prince Attab.

Robert Herrick, the English poet, who died in 1633, uses the word tabby in his verses called *Life is the Body's Light*. In speaking of the bars and lines of cloud seen in the sky at sunset Herrick says:

"Those counter-changed Tabbies in the air
The sun once set, all of one colour are."

and a silver hearth-rod. The walls were hung with "Five Pieces of a Rich Cloath of Tissue¹ of Green and Gould, border'd wth Gray, Gould, and Silver." The cushions of the five chairs were of green satin embroidered with twist (or narrow cord), and there was in this room "One Indian Furnace for Tee, garnish'd wth Silver."

The Duchess of Lauderdale must have been among the first English ladies who followed Catherine of Braganza's example in drinking tea; and it was then a most costly luxury, purchased only from Portuguese merchants. In the household accounts of Mary Countess of Argyll² for the year 1690 it is recorded that six ounces of tea cost ten pounds sixteen shillings, or rather more than thirty-three shillings an ounce; and even in 1714 tea could only be bought at a few of the apothecaries' shops in London.

There is an old harpsichord at Ham House, but as it is not mentioned in the old inventories it may have been purchased after the death of the Duchess of Lauderdale. It has two rows of keys, and just above the keyboard are the words:

IOANNES . RUCKER . ME . FECIT . ANTWERPIA .

Inside the lid is the inscription:

ACTA . VIRUM . PROBANT . 1634 .

DEO . SOLI . GLORIA .

Rücker was a Dutchman, and he was as widely celebrated for his harpsichords as Stradivarius was for his violins.

Steps lead from the windows of the Volery Room and the White Closet into the old garden at the east end of Ham House.

It has been said that this small garden and the terraces at Ham were planned by Le Nôtre, the celebrated gardener of Louis XIV. But Le Nôtre never visited England, and it was probably his pupil, Rose, the Royal gardener at Hampton Court, who was employed at Ham. Rose's portrait appears in the Pine Apple picture at Ham, and he is said to have adopted many of Le Nôtre's ideas. The garden is full of little flower-beds of different shapes, and it is shaded by tulip trees.³ A lady who saw it as it was left by the Duchess of Lauderdale described

¹ Tissue, from the old French word *tissu*, woven material, was a fine kind of cloth interwoven with gold, silver, and colours, in various designs.

² Mary Stewart, daughter of the third Earl of Moray married in 1650, Archibald, ninth

Earl of Argyll (*Argyll Papers*, p. 38). Her nephew, James, Lord Doune, married Lady Catherine Tollemache, daughter of the Duchess of Lauderdale by her first marriage.

³ Tulip trees were introduced into England from North America in 1688.



THE DUKE AND DUCHESS OF LAUDERDALE'S
SLEEPING CHAIRS.



FIRE PLACE, WITH SILVER FITTINGS,
IN THE CABAL ROOM

which proved to
be that it was then a
Portuguese merchants. In the
Angel for the year 1690 it

apothecaries' shops in L.

THE DEER AND DOG OF THE DEER
AND DOG OF THE DEER

And are the words:

THE DEER AND DOG OF THE DEER

Inside the lid is the inscription:

ACTA . VIGIL . PROBANT . 1634 .

Carolschord as Strachan

IN THE CABAL ROOM
OF THE DEER AND DOG OF THE DEER



it as it then was, and the garden remains very much the same now. The lady says: "The very flowers are old-fashioned, . . . none but flowers of the oldest time, gay formal knots of pinks and sweet-peas and larkspurs and lilies and hollyhocks, mixed with solid cabbage-roses and round Dutch honeysuckles."¹ In short, the "squares, knots, and trails" in which Parkinson arranged his Garden of Pleasure in 1629 were all to be found in the original garden at Ham House.

The White Closet is the last of the rooms on the ground floor of Ham House, for the State Apartments are all on the first floor, some looking to the south across the terrace, the others, on the River Front, facing north, and looking across the court-yard over the Thames, which flows at no great distance. On the south front of Ham House there is a fine terrace, 530 feet long and 38 feet wide. Beyond this is the smooth extent of grass, called the Lawn, which occupies a space of nearly two acres and a half. The Lawn stretches to the Wilderness with its lofty Scotch firs, and at one side is the Ilex Walk, 228 feet long, and 54 feet wide, shaded by the evergreen oaks which give its name to this avenue. In the centre of the Ilex Avenue is a marble figure representing Bacchus.

The Grand Staircase at Ham House is opposite to the door of the Chapel. The staircase is of highly polished brown deal, with very wide and shallow steps. The balusters on one side are beautiful examples of seventeenth-century carving in open designs, representing military trophies and weapons alternately with groups of fruit and flowers. On the other side of the staircase tall windows look out towards the river.

At the head of the staircase double doors in the centre of the wide landing open into the State Apartments; and similar folding doors, each surrounded by elaborate carving, lead on the right to the State Bedroom and on the left to another large bedroom called the Yellow Satin Room. All these doors are carved, and, like many of the other doors in Ham House, they are fastened by curious upright bolts beautifully wrought in steel.

The State Apartments at Ham House are five in number, and three of them are connected with smaller rooms called, in the language of the old inventories, Closets.

¹ Miss Hawkins, daughter of Sir John Hawkins (the author of *The History of Music*). Sir John Hawkins died in 1789, and his daughter

continued to occupy his house in Sion Row, Twickenham. (*Richmond and its Vicinity*, by John Evans, LL.D., 1825.)

1. The Round Gallery (formerly the Great Dining-room).
2. The North Drawing-room, or Tapestry Room, out of which opens the Picture Closet or Miniature Room.
3. The Long Gallery (formerly the Matted Gallery), out of which open the Library and the Muniment Room.
4. The Blue Drawing-room.
5. The Queen's Bedchamber, or the Cabal Room, out of which opens the Alcove Closet.

After the death of the Duchess of Lauderdale the Great Dining-room was altered by one of her descendants into the Round Gallery. This was done by cutting out the centre of the floor, in order to give additional height to the hall below. A space is left near the walls all round, and the opening in the centre is protected by a balustrade.

The State Apartments at Ham House in 1679.

The Great Dining-room (now the Round Gallery).

This room was hung with seven pieces of Mortlake tapestry, illustrating the story of Phaeton. Most of the tapestry at Ham House was made at Mortlake, where Sir Francis Crane had established a tapestry industry about the year 1619. He was induced by James I. to employ a German named Francis Kleyn as his designer, and Kleyn introduced the use of gold and silver thread into the tapestry with fine effect. He forgot, however, that the silver thread would tarnish and blacken with age, and thus injure the beauty of his work.

It was the fashion in the reign of Charles II. to serve meals at several small tables instead of using one large table, and in the great dining-room at Ham House there were eight of these tables, all made of cedar wood. Six armchairs and twelve other chairs were in the room, all made of walnut wood, and covered with crimson velvet edged with gold fringe. These chairs had outer covers of crimson "taffety."¹

There were two side tables of walnut wood, protected by covers of crimson silk, and two Indian screens. On the hearth were "Irons to burn wood, and a Pair of Guilt Andirons of Brasse, and Nippers wth Brasse Nobbs Guilt."²

¹ Taffety, from the Persian *tâftak*, was a fine silk with a peculiar wavy lustre.

² Andirons, originally brand-irons, used to

support the burning brands of wood, were afterwards called dogs, from the custom of modelling a dog's head as an ornament upon them.



THE VOLERY ROOM

1. The Round
2. The North
- opens the Po
3. The East
- opens the Library and the Main
4. The Bed Dining room

opens the Alcove C

After the death of the Duke
room was altered by the Duke
This was done by cutting out the centre of the floor
additional height to the hall below. A space is left in
round and a opening in the centre is protected by a balustrade

The State Apartments

in 1679.

see plan
of Palace

use of gold and
however, that
thus insure an

It was made

* Twenty from the ceiling

silk with a gold and wave pattern

* Architecture originally planned



One picture only was in this dining-room, it was Sir Peter Lely's picture of the Duke and Duchess of Lauderdale, called in the inventory, "Both their Graces in One Picture wth a Guilt Frame," and this still hangs in its original place.

*The Withdrawing-room, otherwise called the Tapestry Room,
or the North Drawing-room.*

In this room are four beautiful pieces of Mortlake tapestry, each representing one of Raphael's Cartoons. Charles I. sent five of these cartoons from Hampton Court to be copied in tapestry at Mortlake, and four of these beautiful pieces of work found their way to Ham House, possibly when the manufactory was seized by Cromwell. The subjects are:

The Death of Ananias.

Peter and John at the Beautiful Gate of the Temple.

Paul Preaching at Athens.

Elymas, the Sorcerer, smitten with blindness before Paul and Barnabas.

In 1679 the windows of this room were hung with curtains of white damask, and the chairs were covered with "rich Brocade fring'd." There were six chairs with arms, and six others, all having protecting covers of shot sarsnet.

In the Tapestry Room there is a beautiful little silver chandelier (or "hanging branch" as it is called in the old inventory), and the fire-screen, the fire-irons, and the andirons are all richly worked in silver. In the inventory of 1679 these silver pieces are said to have been "blackt over," possibly to conceal their value when the Duchess of Lauderdale was not at Ham House.

One of the most interesting rooms in Ham House opens out of the Tapestry Room. This is the *Picture Closet* of 1676, the *Green Closet* of a later time, and the *Miniature Room* of the present day. The contents of this little room are thus enumerated in the old inventory:

"Y^e Pickture Closett.

Hung wth three Peices of Greene Damaske Hangings wth Greene Silke Fring.

One Ebony Table Garnish'd wth Silver, and One Green Sarsnet Case to it, Fring'd.¹

¹ This is the low square table of ebony, with four silver corners, which belonged to Catherine

Murray, the mother of the Duchess of Lauderdale. She died in 1649.

Two Cabinets of japan and Frames.
 Fourteen Picktures wth Guilt Frames.
 Thirty-eight Picktures wth Blak Ebony Frames.
 One small Ebony Box set on a Frame.
 Two Squobb Frames, two Seats upon them, cover'd wth Greene
 Damaske. And two Sarsnet Cases.¹
 One Book wth Cutts" (*i.e.* woodcuts).

The Picture Closet is full of treasures, and the beautiful miniatures are described elsewhere. One of the finest represents the mother of the Duchess of Lauderdale, Catherine Murray. It was painted by John Hoskins in 1638, and is still in the ebony case originally made for it.

In a small cabinet placed in the Picture Closet is a lock of hair which was cut from the head of Robert Devereux, Earl of Essex, on the morning of his execution, Ash Wednesday, the 25th of February, 1601. This delicate lock of fair hair, clasped in a ruby ear-ring, passed from mother to daughter through six generations, and its possession can be accurately traced. In the portrait by Vandyck, at Helmingham, of Frances, Duchess of Somerset, the daughter of Robert, Earl of Essex, she is represented wearing the ear-ring which holds the lock of her father's hair. Frances, Duchess of Somerset, bequeathed the ear-ring to her daughter Mary, wife of the second Earl of Winchilsea. From Lady Winchilsea it passed to her daughter Frances, who married the first Viscount Weymouth. Lady Weymouth, in turn, bequeathed the ear-ring to her daughter Frances, the wife of Sir Robert Worsley of Appuldercome Priory in the Isle of Wight. From Lady Worsley it passed to her daughter Frances, Lady Carteret, and Lady Carteret left it to her eldest daughter Grace, the wife of Lionel, third Earl of Dysart. The ear-ring thus belonged in succession to

1. Frances, Duchess of Somerset,
2. Mary, Countess of Winchilsea,
3. Frances, Viscountess Weymouth,

4. Frances, Lady Worsley,
5. Frances, Lady Carteret,
6. Grace, Countess of Dysart.

Grace Carteret, Countess of Dysart, brought the ear-ring to Ham House on her marriage in 1729. She placed it in the Picture Closet, and there it has remained ever since.

Amongst the curiosities of the Picture Closet is the original charter,

¹ A squobb, afterwards spelt squab, was an oblong high stool or short couch, with raised ends, often placed in a window. The cushion

was very thickly stuffed, and the name squab was derived from the old German word *quabbeln*, meaning to shake with loose fat.



OAK DOORS IN CABAL ROOM.



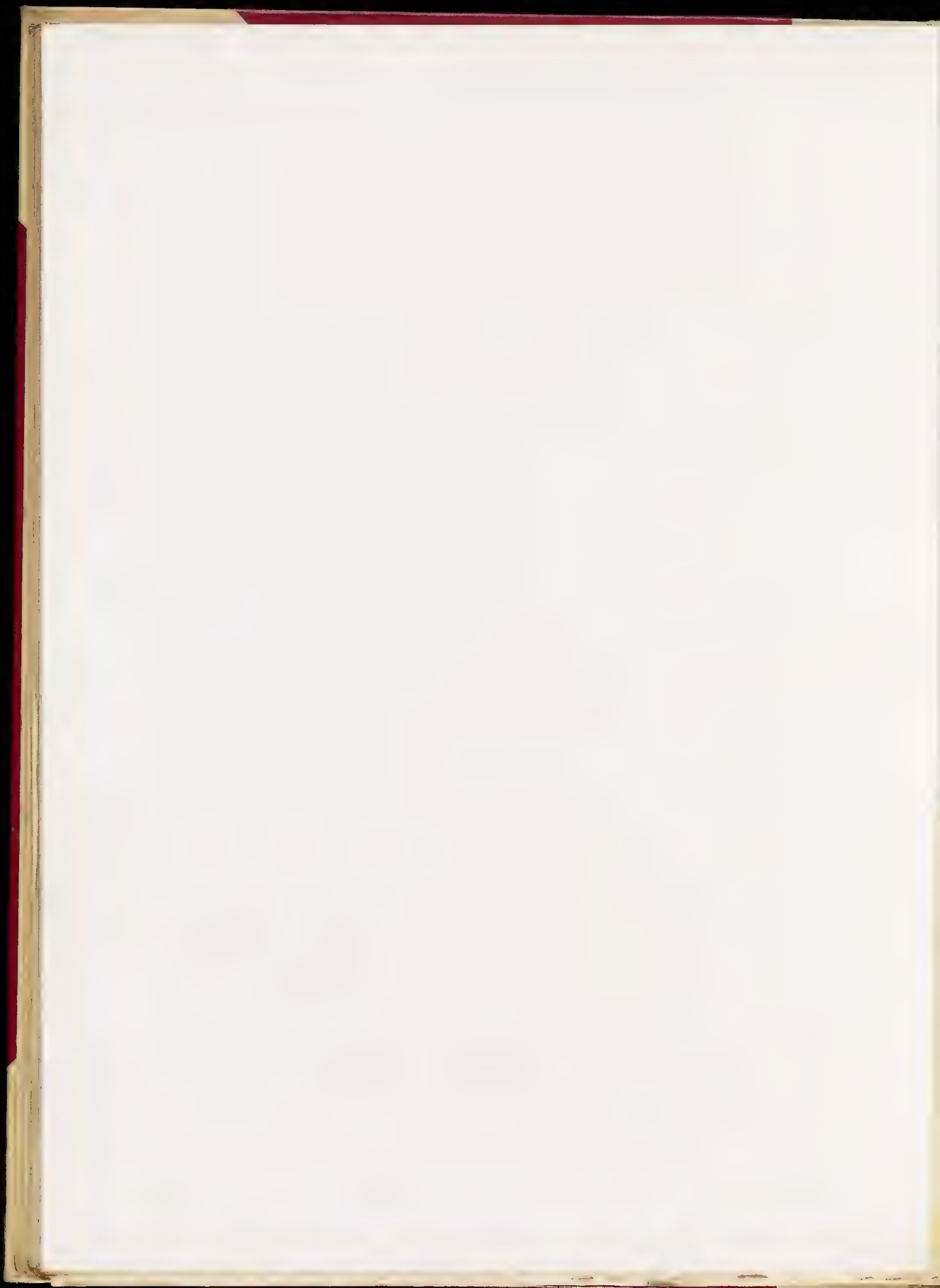
DETAIL OF CARVING ON THE
GRAND STAIRCASE.



CURIOUS WINDOW FASTENING.



HARPSICHORD BY JOANNES RUCKER, 1634.



with its many seals, which defined the exact border between England and Scotland in 1604, the year after James VI. of Scotland succeeded to the English throne and became James I. of England. There is the coffin plate of Catherine Murray, her ebony table, a few chairs with narrow high backs made of the earliest Japan lacquer, the figures being incised and delicately coloured, and the magnificent Collar and Badge of the Order of the Thistle which was worn by Lionel, third Earl of Dysart. In this collar the fine gold links of the chain are ornamented with thistles in green enamel, the thistle-down being represented in pale pink enamel. The date of this beautiful specimen of goldsmith's work is 1743.

*Ye Matted Gallery of 1679, now the Long Gallery, or the
Picture Gallery.*

This room occupies the whole length of Ham House from east to west, and is eighty feet long. The width is sixteen feet, and there is a large window at either end.

In 1679 the entire contents of the Long Gallery were thus noted:

"One Table and two Stands of Marble Inlay'd: wth Covers of Purple and White Sarsnet.

Foure Squobbs wth Covers of Tapestry Silke [*i.e.*, figured silk] and Silver Fring. And Case-Covers of Purple and White Sarsnet.

Foure Clouded [*i.e.*, shot or variegated] Satten Window Curtaines and Case-Covers for y^e Same, and Two Red Curtaines of Serge for y^e Windowes. [These thick curtains were no doubt for winter use.]

Two Arm'd Chayres wth Carv'd Frames of Walnut-Tree cover'd wth Crimson and Gould Colour Damaske wth Silke Fring, and Changeable Sarsnet Cases.

Two Great Globes and Two Small.

Seaven Boxes Carv'd and Guilt for Tuby Roses.¹

One Blak Ebony Cabinet and Frame.

Two and Twenty Picktures wth Carv'd Guilt Frames.

One Indian Cabinet wth a Guilt Frame Carv'd."

Nothing in the Long Gallery has been altered since 1679. The portraits still look down upon a room with which many of the originals (to quote the words of one who has spent much of her life at Ham

¹ The sweet-scented white flower called the tuberose (*Polianthes tuberosa*), was first cultivated in England in 1629. The bulbs were for

a long time imported at great expense from Mexico.

House),¹ "must once have been so familiar, and which would seem to them but little changed could they wake from their long sleep and enter it again. Still would they find the beautiful inlaid tables, the cabinets with their secret drawers, ranged round the room as of yore. The chairs in which they were used to sit, covered with the same rich stuffs, would be recognized in their original places"; indeed all is as it was, even to the magnificent Persian carpet which, made for the Duchess of Lauderdale, still covers the floor.

The two-and-twenty pictures left unnamed in the old inventory are all portraits, with one exception. This is a head called *St. Paul*, which was painted by an Italian artist named Schidone, who died in 1616.

West Side of the Long Gallery.

1. John, Lord Maitland, Chancellor of Scotland and Keeper of the Great Seal of Scotland. He was the grandfather of the Duke of Lauderdale. *Cornelius Janssen.*

2. King Charles I. *Vandyck.*

3. Sir Harry Vane. "One of the greatest and purest of men that ever walked the earth to adorn and elevate his kind." He was beheaded on Tower Hill as a regicide, June 14th, 1662, "and left a world which was not worthy of him."^a *Vandyck.*

4. William, Lord Alington, of Killard in Ireland. He spent his youth at Horseheath in Cambridgeshire, and married Elizabeth Tollemache, of Helmingham, sister-in-law of the Duchess of Lauderdale. *Sir Peter Lely.*

5. Sir William Compton, third son of James, third Earl of Northampton. He married Elizabeth Tollemache after the death of her first husband, Lord Alington. Cromwell called Sir William Compton "the sober young man and the godly Cavalier." He had no children, and died in 1663. *William Dobson.*

6. The Duke of Lauderdale. *Benedetto Gennari, portrait painter to Charles II.*

7. King Charles II. *Sir Peter Lely.*

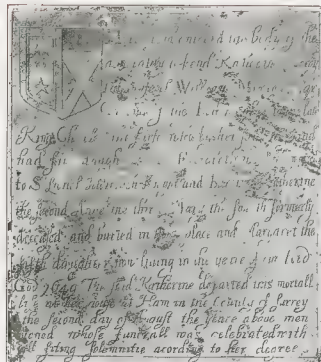
8. Thomas Clifford, first Lord Clifford of Chudleigh, the "C" of the Cabal of which Lauderdale was the "L," and which met at Ham House. He was born 1630, died 1674. *Sir Peter Lely.*

¹ Article on Ham House, by the Lady Sudley. *English Illustrated Magazine*, May, 1891.

^a *Arrest of the Five Members.* By John Forster, 1860.



EARRING CONTAINING LOCK OF HAIR CUT FROM
THE EARL OF ESSEX'S HEAD, WHEN ON THE SCAFFOLD.



COFFIN PLATE OF CATHERINE BRUCE,
COUNTESS OF DYSART.



COLLAR AND BADGE OF THE ORDER OF THE THISTLE.



THE MINIATURE ROOM.

9. Sir William Compton, second Lord Northampton, created Earl of Northampton in 1618. He died in 1630. *William Dobson*.¹

10. Sir Lionel Tollemache, second Earl of Dysart, son of the Duchess of Lauderdale by her first husband. He died in 1727. *Sir Peter Lely*.

11. Colonel John Russell. He was the first Colonel of the Grenadier Guards, and brother of William, fifth Earl and first Duke of Bedford. *J. M. Riptus*, 1659.

East Side of the Long Gallery.

12. Anne, Countess of Carlisle. She was the daughter of Lord Howard of Escrick, and sister of Lady Dorothy Sidney, Countess of Sunderland, the *Sacharissa* of Edmund Waller's poem. *Old Stone, or Henry Stone*. He died in 1653.

13. Queen Henrietta Maria. *Vandyck*.

14. Catherine Tollemache, Lady Doune, daughter of the Duchess Lauderdale by her first husband, Sir Lionel Tollemache. *Bartholomew van der Helst*.

15. Elizabeth Tollemache, Duchess of Argyll, daughter of the Duchess of Lauderdale by her first husband, Sir Lionel Tollemache, and sister of Catherine, Lady Doune. *Sir Peter Lely*.

16. Vandyck holding a Sunflower. *Painted by Vandyck*.

17. Lady Ann Kerr, only child of Robert, Earl of Somerset, and wife of the fifth Earl and first Duke of Bedford. She died in 1680. *Vandyck*.

18. Rachel Countess of Southampton, mother of Rachel, Lady Russell. *Van Somer*.

19. Head of St. Paul. *Schidone*; died 1616.

20. Elizabeth Duchess of Lauderdale. *Sir Peter Lely*.

21. Margaret Lady Maynard, sister of the Duchess of Lauderdale. *Sir Peter Lely*.

22. William Murray, first Earl of Dysart, father of the Duchess of Lauderdale. *Cornelius Janssen*.

The drawing-room at the west end of the Long Gallery at Ham House, now called the Blue Room, was in 1679 known as

¹ Dobson succeeded Vandyck as portrait-painter to Charles I. His pictures remained

unrivalled until the time of Sir Joshua Reynolds. He died in 1646.

Ye Greene Drawing-room.

The walls were hung with three pieces of green velvet and "Cloath of Tissue,"¹ fringed with green and gold silk in a design known as a "campagne" fringe.

The window curtains of green and white "sarsnet" had gold fringes, and hung upon gilt rods. A second set of hangings for this room was made of pale blue damask, with panels of blue velvet embroidered with gold, each panel or division being edged with gold fringe. The "case-covers" for these magnificent hangings were of striped Persian silk, and some of the chairs had covers of blue damask, some of green and gold velvet.

In this drawing-room was a beautiful chandelier with drops of rock-crystal (a very rare and costly substance in 1679). In the old inventory this chandelier is called "One Guilt Branch wth Cristall."

There were three "fixed landscapes" let into the wall above the doors, and "Seaven Picktures wth Guilt Frames, and Six wth Frames of Ebony." Two "Cabinets of Japan" upon carved stands were placed in this drawing-room; the fire-irons and bellows, all "garnished with Silver," hung from silver hooks, and there was a silver "hearth-rod" in front of the fire-place.

Ye Queen's Bedchamber [afterwards known as the Cabal Room].

The Queen who occupied this room was Catherine of Braganza, wife of King Charles II. The date of her visit to Ham House is not known, but it must have taken place between the marriage of the King and Queen in 1662 and the death of the Duke of Lauderdale in 1682. A miniature of Queen Catherine by Petitot is preserved in the Picture Closet. The room which the Queen occupied is hung with Mortlake tapestry, representing the seasons of the year. The subjects of this beautiful tapestry are exclusively rural, and the colours are perfectly preserved, with the exception of those portions which were worked in gold and silver thread and which have become tarnished. In this set of tapestry full-length figures are represented, all taking part in outdoor scenes. Some are dancing on a lawn, some are swinging, some are

¹ Cloth of tissue was a very rich and heavy silk, closely interwoven with gold or silver thread. Campagne fringe was a deep fringe,

into which large drops shaped like a campanula or bell-flower were introduced at intervals.



MAP OF THE BORDER BETWEEN ENGLAND AND SCOTLAND.

light rods. A second
rod of blue damask, with p
gold-colored panel or division being
"covers" for these magnificent ha
some of the chairs had covers of
velvet.

In this drawing-room w
crystal (a very rare and costl
this chandelier is called "O. O."

There were
doors, and "E
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intervals



gathering fruit. A rich soft black is introduced in some of the dresses with excellent effect, whilst the foliage of the trees and the tall single hollyhocks in the garden are beautifully represented. In fact, this tapestry is more interesting than are the fine cartoons in the Tapestry Room.

A special bedstead was provided for Queen Catherine, called in the old inventory a "Portingale¹ Bedstead Garnish'd wth Brasse upon foure guilt Feet." It had two sets of splendid hangings; one was made entirely of cloth of gold with raised flowers of blue velvet on the surface, the lining was of blue satin, and the edges had a row of heavy gold fringe. The tester and the back of the bedstead above the pillows were embroidered with gold, and the cups or vases at the top were covered with material to match the hangings, and were filled with white plumes. The second set of hangings was made of "sad-colour Tabby" (*i.e.* gray tabinet), mixed with pink silk and edged with gold fringe. The feathers at the top of the bed were arranged in loose plumes, pink in colour, with stiff white feathers as a centre.

The chairs in the Queen's room were covered with gray and pink trimmed with gold fringe, and during summer the Mortlake tapestry was replaced by "sad-coloured Tabby Hangings bordered with striped pink and sad-colour, fringed with silk and a gold fringe besides." All the hangings, as well as the chairs, were protected by loose covers of Indian silk. The white damask curtains hung from gilt rods, and the footstools were of "Indian cane" (probably Chinese), with gilt frames. There was a large Japan lacquer screen, and six cushions "of sorts," *i.e.*, of different sizes. The fire-irons had silver handles, the bellows were beautifully wrought in silver, and the little silver hearth-dogs were made to represent King Charles spaniels, the favourite lap-dogs of the day. The fender, the hearth-rod, and the pole of the screen were all of silver.

Four "fixed" pictures were in the Queen's room, "whereof," to use the words of the old inventory, "One is a madona and y^e rest Landships." The "madona" is a beautiful picture of the Virgin and Child, painted by Andrea del Sarto, the son of a tailor, who died of the plague in 1530. This picture is let into the wall of the Queen's room, above the fire-place, and is surrounded by a very elaborate festoon

¹ Portingale was a way of spelling Portugal. In the eighteenth century a Portugal laurel was called a Portingale tree. Evelyn writes in 1687,

"I saw the Queen's new apartment at Whitehall, with her new bed, the embroidery of which cost £3,000."

ornament in white plaster, with the coronet of the Duchess of Lauderdale at the top.

One other picture was placed in Queen Catherine's room, "Ye Queene Mother's Pickture in a Carv'd Guilt Frame." This must have been the portrait of Queen Henrietta Maria by Vandyck which is now in the Long Gallery at Ham House, for there is no portrait of Queen Catherine's own mother, the astute Queen Luiza di Medina Sidonia, widow of Juan IV. of Portugal. The marriage of Charles II. and the Portuguese Princess was encouraged by the Duke of Lauderdale, and according to the opinion of the time "Lauderdale was the man to whom the Queen of Portugal and the Infanta owe everything."¹ Yet Lauderdale could not have foreseen that one part of Catherine's dowry, Bombay, which then became the first possession of England in India, would lead to the vast Indian Empire now under British rule.

But the memory of Catherine of Braganza is not that which makes her chamber the most interesting of all the beautiful rooms in Ham House. Other memories cling to the room, for it was here that the Cabinet Council named the King's Cabal, held its conferences, and here it regularly met during the eight years from 1667 to 1674.

There is an old Spanish word *Cabala*, said to have an Eastern origin, which means secret knowledge, and Cabal, as a name for any secret committee, is used by Pepys, Whitelocke, Evelyn, and other writers of the seventeenth century. But the King's Cabal in the reign of Charles II. has preserved the word, from the accidental circumstance that the five letters C A B A L were the initial letters of the surnames of its five members.

C. Sir Thomas Clifford, afterwards first Lord Clifford of Chudleigh.

Born 1620; died 1674.

A. Sir Anthony Ashley Cooper, Lord Ashley, afterwards first Earl of Shaftesbury. Born 1621; died 1683.

B. George Villiers, second Duke of Buckingham. Born 1637; died 1688.

A. Henry Bennett, first Earl of Arlington. Born 1618; died 1685.

L. John Maitland, Duke of Lauderdale. Born 1614; died 1682.

The Cabal Room at Ham House remains unchanged; everything is now as it was in those eventful eight years during which the five

¹ Miss Strickland's *Queens of England*, vol. viii., p. 272; *Portland MSS.*, p. 125. | Quoted in Southey's *Common-Place Book*.

father, with the coronation

his own mother, the
John IV. of Portugal.

according to the opinion of the
the Queen of Portugal and
date of the 16th century.

For example the most important of the House
House. Other names of the room, for it was
Cabinet Council named the King's Cabal, held its com
here it regularly met during the eight years from 1667 to 16

There is an old Spanish word *Cabala*, said to have
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secret committee, is used by Pepys. W
writers of the seventeenth century.



members of the King's Cabal met within its walls. The chairs which they used are large arm-chairs, high-backed, wide-seated, and softly cushioned. The chairs are covered with rich Genoa velvet in red, white, and green, and in the centre of the room is a beautiful table elaborately carved, and supported by four carved female figures. The floor is of parquet, inlaid in intricate patterns, and in the design the monogram E. D. L. is frequently repeated, surmounted by a ducal coronet.¹ The ceiling of the Cabal Room is richly worked in white plaster, with a very thick oval-shaped wreath of laurel leaves in the centre.

It may be well to insert Lord Macaulay's opinion of the five men who, as members of the Cabal, met in this beautiful room.

"Sir Thomas Clifford was a Commissioner of the Treasury, and had greatly distinguished himself in the House of Commons. Of the members of the Cabal he was the most respectable. For, with a fiery and imperious temper he had a strong, though a lamentably perverted sense of duty and honour.

"Henry Bennett, Lord Arlington, then Secretary of State, had, since he came to manhood, resided principally on the Continent, and had there learned that cosmopolitan indifference to constitutions and rights which is often observable in persons whose life has been passed in vagrant diplomacy. If there was any form of government which he liked, it was that of France: if there was any church for which he felt a preference it was that of Rome. . . .

"Buckingham was a sated man of pleasure, who had turned to ambition as a pastime. . . . He had already, rather from fickleness and love of novelty than from any deep design, been faithless to every party. . . . He was now again a courtier, and was eager to win the favour of the King. . . .

"Ashley, with a far stronger head, and with a far fiercer and more earnest ambition, had been equally versatile. But Ashley's versatility was the effect not of levity but of deliberate selfishness. He had served and betrayed a succession of governments. But he had timed all his transactions so well that through all revolutions his fortunes had been constantly rising."²

Lauderdale's character has been sufficiently shown in the earlier portion of this volume. It need only be added here that Lord Macaulay

¹ This was the monogram of Elizabeth, Countess of Dysart in her own right, Duchess of Lauderdale by her marriage.

² Macaulay's *History of England*, vol. i., p. 212.

says that the Duke, "loud and coarse both in mirth and anger, was, perhaps, under the outward show of boisterous frankness, the most dishonest man in the whole Cabal."

The Queen's Closett, also called the Cabal Closet, and the Alcove Closet.

It is probable that during the visit of Queen Catherine to Ham House, her bed was placed in the alcove which is slightly raised above the floor in this room. Such was indeed the general custom at that time. Miss Strickland, in her account of Catherine of Braganza's illness in 1663, says that the French Ambassador and an envoy from France, who had been desired to condole with the Queen on her illness, were introduced by King Charles himself into the *ruelle* at the back of the alcove in which Catherine's bed was placed. Miss Strickland continues: "The *ruelle* was the space or alley in the alcove between the bed and the wall, which was approached by confidential attendants, or persons who were honoured with a private interview, through a small door near the bed's head, communicating with a secret passage and staircase. The proverbial expression of back-stairs intrigues has reference to this arrangement."¹

The wall at the back of the alcove in the Queen's Closet at Ham House is hung with damask, arranged in panels. One of these panels conceals a small door, from which a narrow passage and a dark staircase communicate directly with the Yellow Satin Room near the head of the Grand Staircase. By this means the principal staircase can be easily reached without a progress through the State Apartments.

The ceiling of the Queen's Closet is painted, and may have been the work of Verrio the Neapolitan artist employed in the royal palaces by both Charles II. and James II. The floor of the closet, like that of the adjoining Cabal Room, is of parquet, inlaid in different colours, and in several places the inlaid woods take the form of the Duchess of Lauderdale's coronet and initials. In 1679 this floor was protected by a leather cover.

Two small "fixed Landskips" are inserted into the wall above the fire-place, and the arch round the alcove is richly worked with wreaths and other devices in white plaster, the Duchess of Lauderdale's coronet forming the centre. Within the alcove are the two crimson and gold sleeping chairs which were used by the Duke and Duchess of Lauderdale.

¹ *Queens of England*, vol. viii., p. 350, note.



THE QUEEN'S CASTLE

... in 1141, and in

bed-chamber

... but during the
... was placed in the
... this room. Such was the
... kind, in her account of the
... the French Ambassador
... to confer with the Queen
... by King Charles, that it was the *bed-chamber*

... the space or alley on the side where the
... was approached by confidential attendants, or person
... with a private interview, through a small door near the
... communicating with a secret passage and staircase. The proverb
... of back-stairs intrigues has reference to this arrangement."¹

The wall at the back of the alcove in the Queen's Closet
House is hung with damask, arranged in panels. One of the
conceals a small door, from which a narrow passage, and a door
communicate directly with the Yellow Satin Room near the
Grand Staircase. By this means the principal staircase
reached without a progress through the *Queen's Closet*.

The ceiling of the *Queen's Closet*

and *Queen's Closet* ...

... ..



The chimney-piece and a wide slab in front of the fire-place in the Alcove Closet are made of green and white marble, beautifully inlaid. The design of this work on the chimney-piece is a double scroll, having for its centre the Duchess of Lauderdale's initials and coronet. At the sides are little pillars of white marble delicately inlaid with garlands of green foliage, and the marble slab before the fire is inlaid with sprays of green bay leaves, laurels, and palms of victory, the coronet and initials again forming the centre. The fire-pan has silver feet and handles; the silver-handled fire-irons are very small, hanging from silver hooks; and the fire-back, like others in Ham House, bears the royal arms, with the monogram, C. R., of Charles II.

One or two chairs of the finest lacquer are in the Alcove Closet. These chairs have high narrow backs, curved legs, and seats made of closely twisted cane-work, probably the interlaced stems of reeds.

On the same floor as the State Apartments at Ham House are the State Bedroom and the Yellow Satin Room, with their adjacent Closets or dressing-rooms. The cornices in these large bedrooms are remarkable for the shape of the brackets which support them, for these brackets are looped and open, instead of being solid as is generally the case.

The Yellow Satin Room

in 1679 was hung with six pieces of tapestry representing the story of Vulcan. The bed had curtains of yellow satin panelled with purple damask, and edged with a fringe of purple, green and gold. The "cups" at the top of the bed were filled with "Spriggs" or stiff feathers of purple and yellow, and curtains of white serge protected the whole. The chairs were covered with purple damask and yellow satin; the curtains were of "clouded" (or shot) "sarsnet" in purple and gold, and there were four large cushions of cloth of silver. The tables (of which there were several), and the frame of the mirror were of ebony and silver.

John Duke of Argyll and his brother, Archibald Duke of Argyll, the grandsons of the Duchess of Lauderdale, were both born in this room.

The State Bedchamber, or y^e Roome Over y^e Chappell.

This room would have been occupied by James II., had he come, as was suggested, to Ham House in the winter of 1688.

The State Bedchamber, according to the old inventory, was hung with "Five Pieces of Tapestry Hangings of polidor."¹

The state bed was hung with green and gold damask fringed with scarlet, and all the furniture in the room was of lacquer.

The little dressing-room adjoining the State Bedchamber, called *y^e Roome Within*, was hung with, "Hayre Colour Mohayr border'd with Clouded Satten and Silke Fring."

A very narrow and dark corkscrew staircase leads from the bottom of Ham House to the spacious attics at the top. These garrets have always been called The Barracks, and a tradition grew up that they were once occupied by soldiers. It is difficult to guess on what occasion soldiers can have been quartered in Ham House, but in the paper already referred to Lady Sudeley says that "in one of these barrack rooms until quite lately when the flooring had to be removed, traces might have been seen of a blood-stained hand."²

The Third Storey of Ham House.

This is the floor above the State Apartments, and below the attics or Barracks.

The Grand Staircase is not so richly ornamented in the upper flight of stairs as in the lower flight leading to the State Apartments. But the steps are quite as wide, and the banisters on the right side are beautifully carved.

In the inventory of 1679, and again in the inventory of 1683, the bedrooms on the third floor of Ham House are called by the names of their usual occupants.

My Lord Hatton's Chamber.

Lord Hatton was Charles Maitland, the only brother of the Duke of Lauderdale. He married in 1652 the only child of Richard Lauder of Hatton near Edinburgh, and on the death of his brother the Duke he succeeded to the Earldom of Lauderdale. Thenceforth there was a

¹ Polydorus was a son of Priam. During the siege of Troy he was sent for safety to the Court of Polymnestor, King of Thrace. As soon as Polymnestor heard of the fall of Troy and the death of Priam he flung "polidor" into the sea. The body was washed ashore and

buried in the sands by Hecuba the mother of the unfortunate youth, and in spite of the poverty of the soil a myrtle flourished on his grave. When Æneas attempted to gather a spray of the myrtle the indignant tree shed tears of blood.

² *English Illustrated Magazine*, May, 1891.

deadly feud between him and his sister-in-law the widowed Duchess of Lauderdale.

Lord Hatton's room at Ham House was hung with "Hayre Colour Cloath," edged with silk fringe of the same colour, and the bed-curtains were of the same material. Their gloomy appearance was relieved by a lining and a counterpane of sky-blue silk fringed with black. There was very little furniture in the room, but the walnut-wood frame of the mirror on the wall was suspended by blue silk strings with tassels.

My Lord Huntingtoure's Chamber.

Lord Huntingtower was the eldest son of Elizabeth Countess of Dysart (afterwards Duchess of Lauderdale) by her first husband, Sir Lionel Tollemache. On the death of his mother he became Earl of Dysart.

Lord Huntingtower's room was hung with gray cloth fringed with gray silk, the bed was hung with the dingy brown "Isabella colour" satin, and the chairs were covered with gray mohair, slightly relieved by borders of quilted pink satin.

In 1680, the year after the first inventory was taken at Ham House, Lord Huntingtower married Grace Wilbraham, known in the Tollemache family as the Cheshire heiress. His room was then given to a lady, only described in the inventory as "My Lady Ann," but who must have been Ann Murray, one of the three unmarried sisters of the Duchess of Lauderdale. "My Lady Ann" added two china dishes to the existing furniture in her room, but she must have required them for use and not for ornament, as the fashion for using china as a decoration did not begin till a century later. It was at its height when Richardson published *Sir Charles Grandison* in 1753. In this book the wife of "Lord G." and sister of Sir Charles speaks of a present from her husband of "a fine set of old Japan china with brown edges" which her lord unpacked himself, not trusting the servants. She says that he arranged one at a time the cups, plates, jars and saucers, "rejoicing and parading over them, and commending this and the other piece as a beauty."¹

The Young Ladys' Chamber.

The two young ladies who occupied this room were the daughters of the Duchess of Lauderdale by her first marriage. When their mother became

¹ *History of Sir Charles Grandison*, vol. iv., p. 294.

Countess of Dysart they were recognized as of the rank of Earl's daughters. The elder daughter, Lady Elizabeth, was afterwards Duchess of Argyll, the second, Lady Catherine, became Countess of Sutherland.

The small room appropriated to these young ladies was hung with five pieces of tapestry. The bed-curtains were of gray mohair fringed with silk, and the window curtains were made of "White Scotch Plading."

*Sr W^m Sharp's Chamber. Y^e Deane of Edenborg's Chamber.
Mr. Maitland's Chamber.*

These three rooms were all hung with Paragon, the rich material already described, a different colour being used for each room.

Sir William Sharp of Stonyhill, near Musselburgh, a few miles east of Edinburgh, was the brother of James Sharp, Archbishop of St. Andrews, who was murdered in his coach in May, 1679. Sir William was the confidential agent in Scotland of both the Duke and the Duchess of Lauderdale.

John Paterson, Dean (and afterwards Bishop) of Edinburgh, has already been mentioned as an intimate friend of the Duke and Duchess.

Mr. Maitland was Richard Maitland, nephew of the Duke of Lauderdale, and eldest son of Charles, Lord Hatton.¹ Richard Maitland married Lady Ann Campbell, sister of John, Duke of Argyll, who had married Lady Elizabeth Tollemache. Richard Maitland, who eventually became the fourth Earl of Lauderdale, joined James II. at St. Germain, and was in consequence outlawed by the Scottish Court of Justiciary. He died without children in 1695, and his widow, Ann, Countess of Lauderdale, married as her second husband the seventh Earl of Moray, brother-in-law of Lady Doune, the younger daughter of the Duchess of Lauderdale. Ann, Countess of Moray died in 1734.

Col^l Tollmash's Chamber, or y^e Forrest Chamber.

General Thomas Tollemache, second son of the Duchess of Lauderdale by her first husband, was killed at the siege of Brest in 1694. His history has already been given (p. 7).

The bed in General Tollemache's room was hung with gray cloth, lined with cherry-colour "sarsnet" and fringed with gray silk. The tester and counterpane were of cherry colour, and the room took its name from

¹ See page 46.



*Queen Henrietta Maria
from the painting by Vandyck*

the "Foure Peices of Forreste Worke"¹ with which the walls were hung.

The old inventory mentions "Two fixt Pictures of one Bega" in the Forest Room. These are still in their original places, "One over y^e Chimney and One over y^e Doore," and the name of Bega can still be distinguished upon them, but who the artist Bega was is not known.

There were attics for the use of the servants at Ham House, and the furniture of these rooms, if furniture it can be called, is entered in the inventory. It consisted apparently of a few beds only, neither chairs nor tables being mentioned.

The Stables and Coach Houses at Ham House in 1679 contained three coaches and one "charriot." A chariot (pronounced char-rot) was long a favourite carriage, and one or two may still be seen in London on state occasions. The chariot, in which there was only one seat, has been described as half a coach on four wheels. For these carriages the Duke of Lauderdale had fourteen coach horses, one set of "Fine Harness," and three sets of travelling harness. No value is set upon these horses, but in the "List of Cattell" belonging to John, Duke of Argyll, grandson of the Duchess of Lauderdale, and taken after his death in 1703, his six coach horses were reckoned together at £120. There were at Ham House "Foure Saddle Horses, whereof Two are His Grace's Padds." (Pads were riding horses, otherwise called hackneys, and now hacks.)

In the stables there was a travelling waggon, used for luggage and possibly to convey the women servants; seven cases of pistols, one of which belonged to the Duke of Lauderdale; six saddles fitted with holsters for carrying pistols; two sets of "Rich Horse Cloathes for y^e Horses of y^e Coach in y^e Streetes: His Grace's two Rich Saddles wth Crimson Velvett and Gould Fringe, and Holsters Sutable to y^e Saddles," and a sumpter cloth with a leather cover for a horse which carried luggage.

The inventory of The Wardrobe, as the large room at the top of Ham House was called, occupies several closely-written pages of the General Inventory. In this long room, and in its spacious closets and cupboards, all the furniture not in use was carefully stored. There are

¹ Forest work was the thick needlework in crewels, or coloured worsteds, stitched on linen, the date of which is generally given as 1660. The work represents trees, flowers and foliage, amongst which birds, insects, and animals are

introduced. The Forest work at Ham House does not now exist, but there are other good examples of the same sort in England, amongst them being some remarkable curtains at Wollaton Hall, near Nottingham.

special notes in the inventory as to articles sent to the Duke of Lauderdale's apartments in Whitehall Palace, as to goods forwarded for his use in Scotland, and any change in the arrangement of the furniture at Ham House is noted. Helmingham is only mentioned once, on the occasion of sending there a set of crimson and gold chairs.

The list of articles made in 1679 is headed:

"An Inventory of Goods in y^e Wardrobe belonging to His Grace y^e Duke of Lauderdale at Ham. And in John Marks his Custodie. Y^e 4 August 1679."

Some of these articles were:

"Two Greate Turkey Worke Carpetts.

Two Litel Turkey Worke Carpetts.

One Large Persian Carpett.¹

One Lesser Persian Carpett.

One Silke Carpett.

One Parcell of Ould Guilt Lether.

One Scarlett Cloath Carpett.

Two Crimson Seates of a Coach of Figur'd Velvett.

Six Peices of Forrest Worke Hangings.

One Comon Prayer Booke.

Y^e Valens of y^e Spotted Tabby Bedd.

One Blew Strip't Silke Quiltt wth Addersdowne [eider-down] in it.

One Hayre Trunke wth Writings.

Two Iron Swordes for Servantts.

Ten Yardes and Three Quarters of Philamott [*feuille morte*, or dead leaf colour] Mohayr.

Two Sutes of His Grace's Armour.

Thirty Peices of Scots Pladding.

One Sute of Highland Cloathes of His Grace's.

One Trunke wth His Grace's Garter Robes w^{ch} Came from Windsor wth All y^e Appurtenances and y^e Sword."

These Garter Robes had, no doubt, been worn at Windsor by the Duke of Lauderdale when the installation of two Knights of the Garter took place there in the spring of 1677. Sir John Reresby mentions the Duke's presence on this occasion. He writes on the 19th of April, 1677:

"My Lord Treasurer and the Duke of Newcastle went to Windsor to be installed Knights of the Garter. I waited upon them, supped that

¹ This beautiful carpet was made for the Long Gallery, and is still in perfect preservation.



*Portrait of Van Dyck
painted to himself*

night with the Duke and dined the day after with the Countess of Danby, my Lord's own table being filled with the Knights assisting at the ceremony. Amongst whom were the Duke of Lauderdale, the Duke of Albemarle, the Earls of Oxford and Mulgrave, etc. This ceremony was more solemn and splendid than usual, by reason of the number of coaches that attended my Lord Treasurer,¹ being forty-six, with six horses apiece."

There were a great number of "Lower Offices," as they were called, at Ham House. Among them was a bare room, furnished only with a table and some benches, used as a dining-room by the gentlemen in attendance on the Duke of Lauderdale and his friends. It was called *Y^e Gentlemen's Dining Roome*, and next to it was *Ye Back Parlour*, in which were "Twelve Turkey Worke Chaires, and One Turkey Worke Carpett." The Duchess of Lauderdale's sedan-chair was carefully kept in a deal case in the passage leading to the outer court.

The kitchen and scullery, the baking-house with its brick oven for loaves of bread, the laundry and the dairy, were like those in most old houses of note. In the dairy was a plentiful supply of china dishes for butter, and a china "Sillabub Pott." Syllabub was much in fashion when great ladies in the eighteenth century chose to play at rural life and posed as dairymaids. There were several larders at Ham House, one being what was called a "wet larder," in which meat was salted; and near the kitchen was a large "buttery," in which bread and cold cooked provisions were kept. The still-house was supplied with everything needed for the distilling of fragrant waters and essences, a needful part of housewifery in the seventeenth century.

No poultry or pigeons are mentioned in the Inventory, but the Duke of Lauderdale kept at Ham seven cows and a bull, three pigs, and five asses.

A second inventory was taken at Ham House on the 13th of August, 1683, just a year after the death of the Duke of Lauderdale. Several changes had been made by the Duchess, and she had covered her own two pews in the chapel with black velvet as a sign of mourning. Some of the furniture used by the Duke was moved into the Duchess of Lauderdale's own rooms, including his black and gold sleeping-chair and a set of bookshelves from his apartments in Whitehall Palace. The

¹ Reresby's *Memoirs*, p. 112. "My Lord Treasurer" was Sir Thomas Osborne, Treasurer of the Navy from 1671. He was created Earl

of Danby in 1674, Duke of Leeds in 1694, and died in 1712.

Duke's Study at Ham House now became the "Reposing Closett," to which his former dressing-room formed the ante-room. Five alabaster statues were placed above the fireplace in the Round Gallery, and over these was hung the picture of the Duke of Lauderdale and the Duke of Hamilton taken together. The Alcove Closet was re-hung with crimson satin embroidered in gold, a cedar couch was brought in, and this had a quilt to match the hangings.

The list of goods kept in The Wardrobe became much more extensive. There were now quantities of various materials for renewing the furniture, such as mohair, damask, paragon, tabby or tabbinet, satin, velvet, silk, and fringes. Besides these rich materials there was a large stock of additional bedding, and many spare tables, stools, chairs, curtains, cushions and carpets. There was also a set of new hangings for the Duchess of Lauderdale's bedroom. These were of fine "Plading," with panels of lemon-coloured satin, embroidered in red, blue, and white. The bed was hung with the same materials, and had a lemon-coloured satin quilt embroidered all over in the three colours.

In the Wardrobe were the two carpets, as they were called, used by the Duchess when playing at cards. These were velvet table-covers, one crimson, the other green, and both were richly fringed with gold. Other articles especially belonging to the Duchess were: "Ye Cushions for Her Grace's use att Church. A Cloath wth y^e Armes. Y^e Cross-Stitch Hangings. Eight Cushions of Crimson Damaske wth Yellow Fringe for y^e Coach: and Oiled Lether Covers. [Oiled leather was waterproof.] Y^e Green Satten Cushions for y^e Banquettinge House." Nothing now remains of the Banqueting House; it may have been placed in the Ilex Avenue near the marble figure of Bacchus.

Supplies of new liveries for the men-servants at Ham House were kept in The Wardrobe. There were gowns for the use of the porters when on duty at the door, or when they carried messages; also coachmen's cloaks, chairmen's coats, footmen's suits of sad-colour cloth, pages' coats, and fringed gloves for all.

Pages in the seventeenth century were often entirely clothed by their employers, and John, Duke of Argyll, paid four shillings a pair for his page's gray knitted stockings. Chairmen wore cocked hats with feathers, but in 1679 coachmen belonging to great families were not allowed any hats. Thus Ben Jonson makes the coachman in his play called "The New Inn," written about 1659, say of his selfish mistress:



Sir William Compton
painted by Dubou
engraved by W. J. Smith
'725'

"She made me drive bareheaded in the rain
That she might be mistaken for a Countess."

A full service of Pewter was kept in the Lower Offices at Ham House. Garnishes of pewter still exist in many old houses, and the plates and dishes are very effective as a decoration on antique dressers and sideboards. Their great merit was that they could not be broken, but pewter (a mixture of lead and tin) gave a disagreeable taste to any warm food. The pewter at Ham House included dishes and plates, flagons for ale and beer, and a "Cisterne" or tub for washing them before they were finally polished with sand.

The inventory of the linen at Ham House was made on the 4th of August, 1679. The linen was chiefly made in Scotland, but many of the fine sheets were imported from Holland, then famous for this industry. The table-linen was almost all made to suit small tables, two tablecloths and from two to three dozen napkins being provided of every pattern. One very long tablecloth appears to have been woven for the table which extended down the greater part of the Long Gallery, and until recently it was kept in this room. The designs of the fine damask table-linen at Ham House were as follows: "Ye Imperial Crowne, ye Vine and Grape, ye Rose and Tulip, Fruite Worke, Forrest Worke, a Flower Pott, Holly, Lavender, Medlar Blossom, a Double Rose Worke, a Litel Rose Worke, a Diamond Worke," and "two Greate Table Cloaths plaine, wth a Large Flower in a Festoone Border." For the use of the household there were a hundred and forty-four coarse diaper tablecloths and sixty dozen diaper napkins.¹

In the later inventory there is a special note that two of the table-napkins were missing, and there are references to sideboard cloths, and "little cloaths for y^e Chambers," which may have meant towels, as no others are spoken of. The inventory includes twenty-eight pairs of fine Holland sheets and twenty-eight bolster cases; also "Gentlewomens Sheets" and bolster-cases, and seventy-four pairs of coarse sheets.

It is curious that in these minute inventories several articles are omitted which must have been in daily use, such as knives, drinking-horns, horn cups with silver rims, or the great leathern jacks, such as those preserved at Helmingham (which strange vessels caused foreigners

¹ Diaper was then the name for a linen woven in designs of flowers or figures. The word comes from the Italian *disaspro* or jasper, a stone which

is found in different colours and shades of colour, and the original Diaper was not white but variegated.

to declare that Englishmen drank out of their boots). None of these are mentioned, and the plate which must have existed in some form, as well as the jewels which the Duchess of Lauderdale must have had, are never alluded to. There were cellars at Ham House, and the Duke of Lauderdale was not likely to neglect them, but nothing is said of imported wine or brandy, nor of the Highland whisky which probably in some degree consoled the Duke and his friends for their absence from Scotland.

Extract from Historical Observes of Memorable Occurrents in Church and State from October, 1680, to April, 1686, by Sir John Lauder of Fountainhall, Edinburgh. 1840. Bannatyne Club.

P. 74—"24 of August, 1682, dyed John Maitland, Duke of Lauderdale, the learnedest and powerfuller Minister of State in his age, at Tunbridge Wells. Discontent and age ware the ingredients in his death, if his Dutchesse and Physitians be freed of it; for shee had abused him most groseley and got from him all she could expect. The Duke of York and he differing together, he [Lauderdale] with sorrow and anger saw his influence with his Majesty everie day diminishing, though the King was so generous as not to desert him to the malice of his enemies who offered to accuse him for his life: but the King would not give way to it. Yet Lauderdale, some weeks before he dyed, was heard to regrait, in Cardinall Wolsee's words, that if he had been as faithful to his God as he had been to his King, he would not have shaken him off in his old age, as his master and his brother the Duke of York had done. And he minded that he had waited on the King to and from Oxford in March, 1680, when many turned their back on his Majesty. It ware to be wished that this would be a beacon and example to other Statesmen. The Duke of York was certainly most ungrate to Lauderdale; for Lauderdale was the first who adventured, in August, 1679, to advise the King to bring home the Duke of York from Flanders, wher he was then living, and which counsell contributed much to the Duke's advantage. It's true, Lauderdale's main aime (and so it is all great men's designe to uphold themselves) was to preserve himselfe, for he fand the Duke of Monmouth (who then ruled all with the King) and the Duke of Hamilton ware combining in a knot to break him, and he saw no expediter way to disappoint them than by bringing in a 3rd. Then, when England was found



Chancellor, Scotland
Painted by C. J. P. J. J.

too hot for the Duke of York, Lauderdale again advised him to goe and stay in Scotland rather than Flanders, and promised to cause all his friends and party ther (which was great) to attend his Hynesse and do him homage; and he did so. But he lost his oune party by it, and the Duke made up a mongrell party of his oune in Scotland, partly composed of Lauderdale's freinds and of others, new ones, whom York assumed. And this second counsell, sending the Duke to Scotland, conduced exceedingly to the fortifying of the Duke's party in England.

"The great thing that implacably angred the Duke of York at Lauderdale was, his voting the Viscount Stafford guilty of the treasonable Popish plot in the Parliament in December, 1680; and that *cum elogio*, as he was a good Protestant, *hinc illae lacrymae*. From that hower he eyed and hated him and broke his party and power all he could: so Lauderdale dyed seasonably for his owne credit. But all persones cries shame upon him for ruining the memory and standing of his family by giving away Dudiston, etc., in property to his Dutchesse, and Leidington to hir son Huntingtour, (thought by some to be his oune). Leidington was not honestly purchased, for it belonged of right to the grand children of William Maitland, his grand unckle and Secretar to Queen Mary and who lived at Rowan in France, and to whom the Duke of Lauderdale paid a small yearly pension. Though in one sence we may use David's words of Abner (2 Samuel cap. 3., v. 38) that in Lauderdale's death a prince and great man has fallen in our Israell, yet we may weel apply what is said of the same Abner (v. 33 ther) to Lauderdale that he dyed like a fool by the hand of a woman, as Abimelech and Pyrrhus, murthering the memorie of his family and estate. But the Spirit of God tells us (Jeremy 17, v. 11), they who get riches and not by right, shall leive them in the midst of ther dayes and in ther end shall be a fooll; so we are to remark the event of this purchase the Dutchesse hes made in abusing hir husband.

"In the end of October the Duke of Lauderdale's corps arrived in Scotland, and it ware set in Inveresk church: and he was buried on the 6 day of Aprill 1683 at the church of Hadington, beside his ancestors, and the Bischop of Edenburgh preached his funerall sermon. His Dutchesse pressed to have him buried at Lauder, that his lying at Hadington might not seeme like a symbolical possession of that interest there now disposed¹ to her. . . . The Bischop of Edinburgh who was

¹ Legally conveyed (Jamieson's *Dictionary*).

once his [the Duke of Lauderdale's] creature, but follows all courts, preached the sermon at Inveresk; the text was 1 Corinth. 15, v. 55, 'O death wheir is thy sting: O grave wheir is thy victory.' Any errors he committed in the end of his days he ascribed to the ὑπηρέται, or under-rowers,¹ whom he trusted beneath him, meaning his Dutchesse and brother Halton. If he had dyed some years sooner he had got more pomp and eulogies. At the buriall place in Hadington one of the beggars called Bell, being drunk, stabbed another in distributing the money that was given them by the friends. He was apprehended, and several stollen things found on him, and he being made to touch the dead corps the wound bled fresch: the toun of Hadington (who it seimes have a Shireff's power), judged him presently, and hanged him over the bridge the next day." (p. 93).

There is a belief that when the Duke of Lauderdale was a prisoner at Portland Castle he had among his possessions a volume of Archbishop Ussher's Sermons. The Duke wrote an inscription in the book, and added mottoes in Hebrew, Greek, and Latin. The compiler of this Family History has tried in vain to find the Duke's book, but it has disappeared. The volume was, however, seen by the late Miss Charlotte Yonge about the year 1868, and she alludes to it in the following passage: "A volume of Archbishop Usher which had been the Duke of Lauderdale's study after he was taken at Worcester. He made a note in the fly-leaf, '*I began this book at Windsor, and finished it during my imprisonment here.*' Below are mottoes in Hebrew, Greek, and Latin. The Greek is ὀρίστεον καὶ ἐλπίστεον, one must bear and hope. The Latin is *durate*." [The Trial, chap. xxiii].

The Apartments at Whitehall Palace which were occupied by the Duke and Duchess of Lauderdale.

The Duke of Lauderdale, in common with other great officers of State in the reign of Charles II., was allowed to occupy a suite of apartments in Whitehall Palace.

Cosmo II., Duke of Tuscany, visited London in 1669, and describes Whitehall Palace as being "nothing more than an assemblage of several houses, badly built at different times and for different purposes: all its

¹ Assistants.

magnificence is confined to the Royal saloon. . . . The rest of the King's habitation is mean and out of all order, being divided into lodges, galleries, halls, and chambers, of which there are reckoned to be as many as two thousand."¹ The palace escaped injury in the Great Fire of London, but it was burnt down in 1697.

Six rooms in Whitehall Palace were allotted to the Duke and Duchess of Lauderdale. These apartments were for their own use, and they had, besides, quarters in the Palace for their household servants, as well as for their grooms, and porters. There was also a room for the Duke's personal attendant, "His Grace's Gentleman of the Horse."

The rooms were richly furnished. The dining-room was hung with gilt leather; the "withdrawing-room" had panels on the walls of "Cross-Stitch Worke," which was probably executed in crewels and silks.

The Duchess of Lauderdale's bedroom was hung with "Tapestry Hangings of Imagery;" the bed-curtains were of blue figured velvet lined with gold-coloured satin, and the counterpane was of blue velvet embroidered and fringed with gold. Four large drooping feathers were in each of the "cups" at the top of the bedstead. Some of the chairs were of Japanese lacquer; others were covered with blue velvet fringed with gold. The window-curtains were made of "Indian stuff strip'd wth red," and the fire-pan had silver feet and handles. The dressing-room was hung with "Philamot," or *feuille morte*, mohair, and the little sitting-room was hung with morocco.²

The Duke of Lauderdale brought his great Sleeping-Chair to Whitehall; and the other chairs in his room were of Japan lacquer with arms, and with gilt feet. The Duke kept here his two "Scriptors" or *Escritaires*, one of princewood, the other of walnut, with their travelling-cases, and he had also his little writing-desk of plum-tree wood, his hanging book-shelves, and a "travelling box for books" made of walnut wood.

¹ *Travels in England of Cosmo, Duke of Tuscany*, published in 1821.

² Morocco in 1679 was a fine leather imported from North Africa. It was made from goat-skins

tanned in the sun, and then dyed with a yellow dye extracted from a variety of the sumach tree, called *Rhus cotinus*.





Lord Tollenache, Earl of Dysart
painted by Sir Peter Tillemant

LIONEL, THIRD EARL OF DYSART, AND GRACE WILBRAHAM, COUNTESS OF DYSART.

LIONEL, eldest son of Sir Lionel Tollemache of Helmingham, and his wife Elizabeth Murray, Countess of Dysart, in her own right—afterwards by her second marriage Duchess of Lauderdale—was born at Helmingham on January 30th, 1648, thirteen years before the death of his grandmother, “the Stanhope Heiress.”¹

When Lionel’s mother, then Elizabeth Lady Tollemache, succeeded to the Dysart peerage on the death of her father, William Murray, in 1669, the second title of Lord Huntingtower devolved upon her eldest son.

John Evelyn, when visiting the Earl of Arlington² at Euston, in September, 1677, speaks of a great entertainment given at Ipswich by the Recorder of the city. It took the form of “a collation of dried sweetmeates and wine” in the Town House on September 10th, and one of the guests was “my lord Huntingtoure, Sonn to the Dutchess of Lauderdale.”³

Lord Huntingtower did not marry till 1680, when he was thirty-two. His bride, Grace Wilbraham, called “the Cheshire heiress,” was only sixteen. Grace was the second daughter of Sir Thomas Wilbraham, Knight and Baronet, of Woodhey, near Nantwich, in Cheshire, and his wife Elizabeth Mitton, daughter and heiress of Edward Mitton of Weston-under-Lyziard in Staffordshire.

Sir Thomas and Lady Wilbraham of Woodhey had four daughters, but no son. One of their daughters, named Cecily, died in infancy; the other three were co-heiresses. Elizabeth, the eldest daughter, married Sir Thomas Middleton of Chirk Castle in Denbighshire; Grace, the second daughter, married Lionel Tollemache, Lord Huntingtower, afterwards third Earl of Dysart; and Mary, the youngest, married Richard, second

¹ See p. 64.

² Henry Bennet, Earl of Arlington. His only

child, Isabel, married the first Duke of Grafton.

³ Evelyn’s *Diary*.

Earl of Bradford. Mary Wilbraham inherited her mother's Staffordshire property.

Grace Wilbraham was a considerable heiress, for she inherited not only Woodhey and her father's fine old manor-house there, but also an extensive property in the neighbourhood. Her portion included the advowson and the great tithes of Acton Church near Nantwich, and a number of small properties or "manors" in other parts of Cheshire. One of these manors, Mottram-in-Longendale, forms part of a wild hilly district bounded by Yorkshire, Derbyshire and Lancashire. It could have been of no value in 1689, but since that time part of it has been much appreciated as a grouse-moor by Grace Wilbraham's descendants.

Sir Thomas Wilbraham died in 1692, twelve years after his daughter's marriage to Lord Huntingtower. His widow survived him, and in 1700 she built a small chapel at Woodhey, over the door of which are the words:

For the True Service of God.

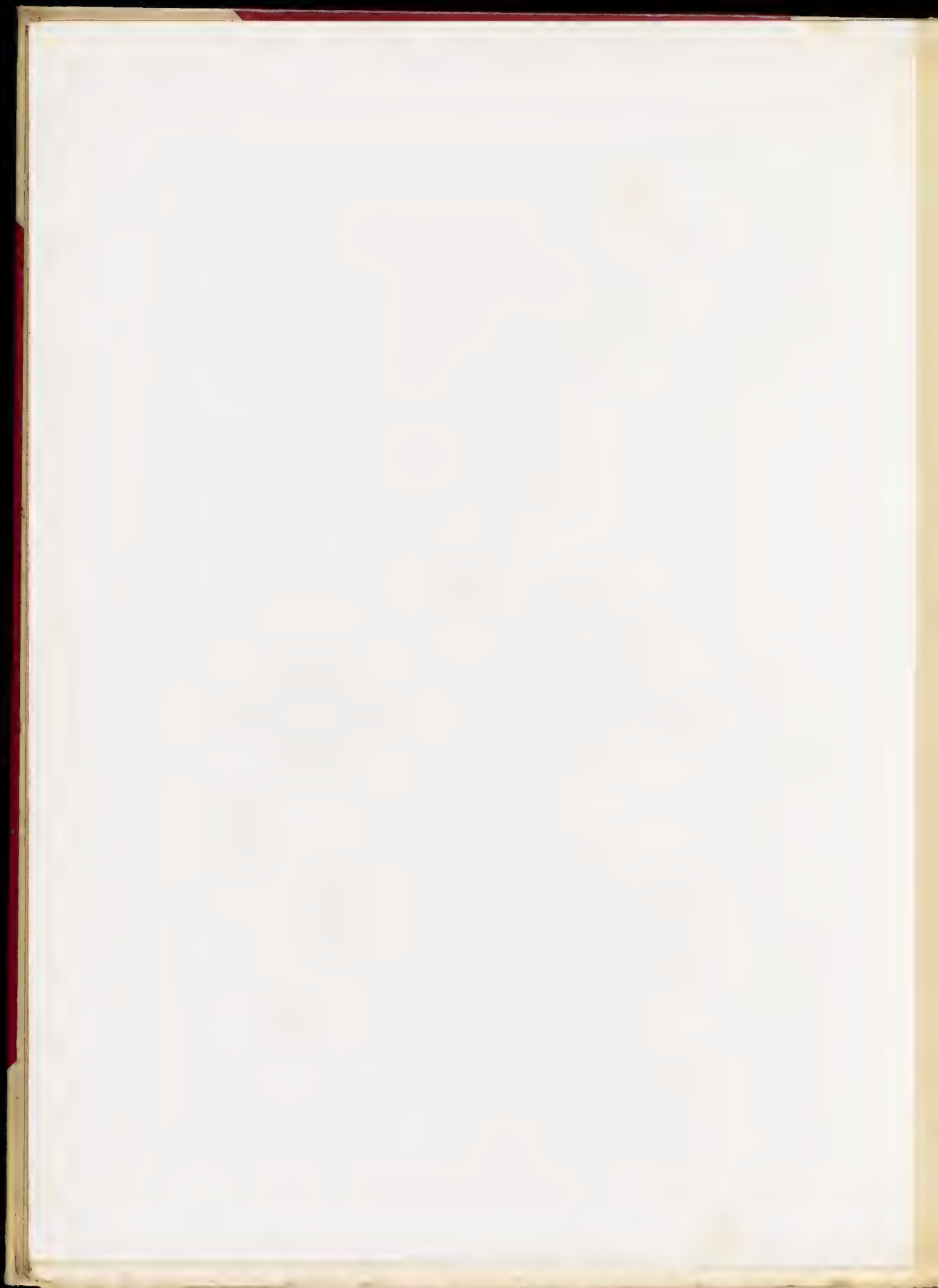
Woodhey had belonged to the Wilbraham family since 1269, and was occupied by them until the death of Grace Wilbraham's mother, Elizabeth Lady Wilbraham. It was a fine place, with a large centre block of building and two wings. The centre formed one long room on the first floor with five windows in a line, and at either side was a large projecting bay, each furnished with a large window. Beyond these bays were two large wings, one at either end of the main body of the house, and each wing had nine windows, three being in front and three on each side. The house was built of brick, raised high on four courses of stone-work, and with coigns (or wedge-shaped corner stones), ranged from the ground to the roof at every angle. Four stone steps led up to the front door. The lower rooms opened upon fine gardens, with long raised terraces of green turf.

The greater part of Woodhey was pulled down by Grace Wilbraham's miserly great-grandson, Lionel, fourth Earl of Dysart, merely to save the expense of keeping it up. This was done in 1730, when Lord Dysart destroyed the large gardens and the terraces which surrounded them; and to complete his ruthless work he sold the wrought-iron entrance-gates for £5 3s. 8d., and the massive stone pillars from which they hung for £3 15s. 6d.

The portion of Woodhey which remained after these ravages was turned into a farmhouse. The terraced gardens are now paddocks and



EBONY TABLE WITH SILVER ORNAMENTS AND MONOGRAM BELONGING TO THE
DUCHESS OF LAUDERDALE.



the extensive stables are filled with the handsome cows belonging to a Cheshire dairy-farm. One long terrace still leads from the house to the chapel with its crumbling flight of steps on which the hart's-tongue fern springs from every crevice. The chapel is still used for Sunday services, but there is little but the garden walls left to show what Woodhey once was.

The approach to Woodhey was by a paved causeway, and this, flanked by an avenue of decaying oaks, still remains. Close by is one of the narrow "pilgrim-ways," a paved track, marked at intervals by large stones, which led to the Abbey of Combermere; and at the point where this causeway branches off from the main road there are the steps and base of an ancient cross, now in complete ruins.

Lord Huntingtower and his wife Grace Wilbraham had one son and four daughters. Two of the daughters, Grace and Mary, died unmarried; Elizabeth, the third daughter, married Sir Robert Cotton of Combermere, and the youngest, Catherine, married in 1724 John Brydges, Marquis of Carnarvon, eldest son of James, first Duke of Chandos, who was known as the Princely Duke of Chandos.

Combermere, to which house Elizabeth Tollemache went as a bride, is not far from Woodhey. It was once a rich Cistercian Abbey, and among the numerous possessions of the monks of Combermere was Acton Church (in which is the burial-vault of the Wilbrahams), all mosses¹ and woods in Acton parish, and a fourth part of the town of Nantwich. At the Dissolution, Combermere Abbey was granted to Sir George Cotton of Cotton in Shropshire, Esquire of the Body to Henry VIII.

Elizabeth Tollemache, Lady Cotton, had no children, and died in 1745. Her husband, Sir Robert, survived her for three years, and was succeeded by his brother, Sir Lynch Salusbury Cotton. Sir Lynch Cotton was related to Mrs. Thrale, and in July, 1774, she and Mr. Thrale brought Dr. Johnson to stay at Combermere. According to Dr. Johnson's usual fashion he grumbled that the boats on the mere were not convenient, and he finished his account of the visit by saying, "We have been treated with great civility. Sir L. is gross: the lady weak and ignorant."²

Catherine Tollemache, Lady Carnarvon, became a widow five years

¹ Morasses.

² Boswell's *Life of Dr. Johnson*. Edited by

G. B. Hill, vol. v., p. 434.

after her marriage, as Lord Carnarvon died of small-pox when he was only twenty-four. She was left with two infant daughters, to whom she seems to have been an unnatural mother. In a letter to the Countess of Orrery, dated March 22nd, 1749, the following passage occurs: "Another affair furnishes Conversation at present, which is Lady Jane Brydges having been denied admittance into her Mother's House at ten o'clock at night. 'Tis said that Lady Carnarvon has given her cruel usage some time: and not long agoe when Lady Jane was drest to go to Mrs. Holmes' Assembly with her Mother's leave and the appointment made of going with a Lady she approved, when the time drew near she told Lady Jane she should not goe. Lady Jane remonstrated that she had several times served her so wth out any reason for it and she had always submitted; but she had now set her heart upon going, should doe a very rude thing in disappointing the Lady, and without her Ladyship would give her a sufficient reason for refusing her she begged her pardon if she resolved to go without her leave: accordingly she went, and came home in a Chair at ten o'clock. When her footman knocked at the door there was no entrance, and a Servant of Lady Carnarvon called from the Area that his Lady was gon to Bed, and ordered the Street Door should not be opened. Lady Jane bid him carry a Message to her Mother, presenting her duty, and that she begged she would be so good as to give her Admittance, for she sat in the Street and did not know where to goe: Answer was brought that she might go where she pleased but she should not come there. Lady Jane cryed and sent once more to entreat admittance: and if that was not granted begged an order where she should go. She believed her sister Lyon's¹ would not be agreeable to her Ladyship, and she knew of no other place she could go to at that time of night. Her answer was from her Mother, that she did not care where she went, she should not enter her house. So Lady Jane went to Mr. Lyon's, and the next Morning sent Mr. Lyon to her Mother to know if she would receive her, and if not, to desire her Clothes might be sent her. When Mr. Lyon came to Lady Carnarvon's he found the House shut up and her Ladyship gon out of Town. So Lady Jane went to Coll: Inwood's, whose Wife is a Relation, and staid there. Lady Carnarvon returned in two or three days and drove to the Duke of Chandois. Asked if Lady Jane was there, the Porter said No: at which she put herself in a passion,

¹ Lady Catherine Brydges, elder sister of | Horse Guards. (Collins's *Peerage*.)
Lady Jane, had married Captain Lyon of the |



JEWEL CASE—17TH CENTURY.



DEED CASE IN LIBRARY.

and said she would have her. The Duke was at home and went down to the Coach. Asked her to come in, answered her Lady Jane was not in his house, that she had been to visit Lady Caroline,¹ but was gone. She then abused the Duke, and swore so terribly that his Grace left her and ordered the Street Door to be shut. She got out of her Coach, and knocked at the door like a Bedlam. Ten minutes cursing and swearing, all the while with a mob gathered about. A Servant of Duke came to her, desired she would forbear, lest the Hubbub should fright Lady Dutchess, who was with Child. 'My Lady Dutchess,' says she, 'D—m her Dutchesship, I will have my Child.' At last she went to Colonel Inwood's and sent for her Daughter down. Lady Jane sent her duty and came directly. Lady Carnarvon bid the Footman open the door of the Coach, saying to Lady Jane in a haughty tone, 'Come in, Madam.' Says Lady Jane, 'I come to know your Ladyship's Commands, but must begg to be excused coming into your Coach, or going with you. The usage you have given me has made me resolve the contrary.' Accordingly Lady Carnarvon was obliged to go away without her. Lady Jane's friends are going to place her in a house by herself. Lady Carnarvon's behaviour is not to be wondered at, I think, for I hear she drinks very hard and is seldom sober, not even in a morning, and some think she has quarrelled with her daughter from a design of marrying some mean Fellow."²

Lady Carnarvon died early in 1754, and two months later Lady Jane, who was then twenty-seven, married one of her cousins.

On the death of the Duchess of Lauderdale in 1698 her son, Lionel Lord Huntingtower became Earl of Dysart, succeeding to the title which she had held in her own right, and to Ham House with all its treasures. Lord Huntingtower had represented the Norfolk borough of Orford in the Parliaments of 1678 and 1685, and now, not being a Peer of the United Kingdom, he, as Earl of Dysart, represented the county of Suffolk in the Parliaments of 1698, 1700, 1705, and 1707.

On the accession of Queen Anne, Lord Dysart was offered an English Peerage, but he declined it, and he was returned for Suffolk in the Queen's first Parliament after a desperate struggle in which he received 2,200 votes, and his opponent, Sir Digby Cullum of Hardwick, near Bury

¹ Lady Caroline Brydges, only daughter of Henry, Duke of Chandos, born 1729.

² This letter is taken, by permission of the

Countess of Cork and Orrery, from *The Orrery Papers*, vol. ii., p. 72.

St. Edmunds, 2,100. When the Act of Union was passed in May, 1707, Lord Dysart ceased to serve in the House of Commons, and was elected a Representative Peer of Scotland. According to his epitaph in Helmingham Church he distinguished himself in Parliament "with no less Wisdom than Eloquence, being much for the Prerogative of the Crown: and ever for the Liberty of his Country: So as to speak and vote for keeping up an equal Poise between both, according to our happy establish'd Constitution: Which vigilant Attention and steady Attachment to the real Welfare and true Interest of It as well in Time of Peace as when at War with the Common Enemy of this Nation, gained him the Publick Acknowledgment as well as the Just Approbation of his Constituents."

Lord Dysart was Lord Lieutenant and Vice-Admiral of Suffolk; and he was also High Steward of the Borough of Ipswich. He was already a very wealthy man when, at the age of forty-eight, he succeeded to his mother's title and to her property at Ham House, for he had already inherited Helmingham and the Suffolk property from his father, Sir Lionel Tollemache; he had succeeded to Harrington and the Northamptonshire estate brought into his family by his grandmother, "the Stanhope Heiress;" the Duke of Lauderdale's place at Leidington in the south of Scotland was settled upon him; and through his wife, Grace Wilbraham, he had acquired a large estate in Cheshire.

But the extravagant tastes of the Duchess of Lauderdale were not copied by her son. He was, perhaps as a reaction from his mother's lavish expenditure, a thorough miser, and, rich as he was, he chose to live in absolute penury from the time of his marriage till his death at the age of seventy-two.

The miserly ways of this, the third, Earl of Dysart were so well known that they are mentioned in more than one book written at the time. In Mackey's *Journey through England*,¹ published in 1724, the writer speaks of his visit to Ham House. He says:

"From Twittenham I crossed the River at Ham, an ancient noble Seat, formerly belonging to the Dutchess of Lauderdale, but now to the Dutchess's son, the Earl of Dyset: a Scotch Title, but he of an ancient Family and eldest Brother to that brave General Talmash whom we knew Abroad and who was kill'd at the Expedition to Brest. The Gardens are still well kept, but the House more neglected than one could expect from

¹ *A Journey through England, Familiar Letters from a Gentleman Here to his Friend Abroad*, vol. ii., p. 62.



THE FORECOURT

the Country is
and Pleasantly, accord-
ing. Would you Attention and
and to be test of It as well in
Consider many of this Nation,
and as well as the Just Appli-

and into his family by his grandmother,

was settled upon him; and through his wife, Grace,
acquired a large estate in Cheshire.

But the extravagant tastes of the Duchess
exceeded by her son. He was, perhaps as a result

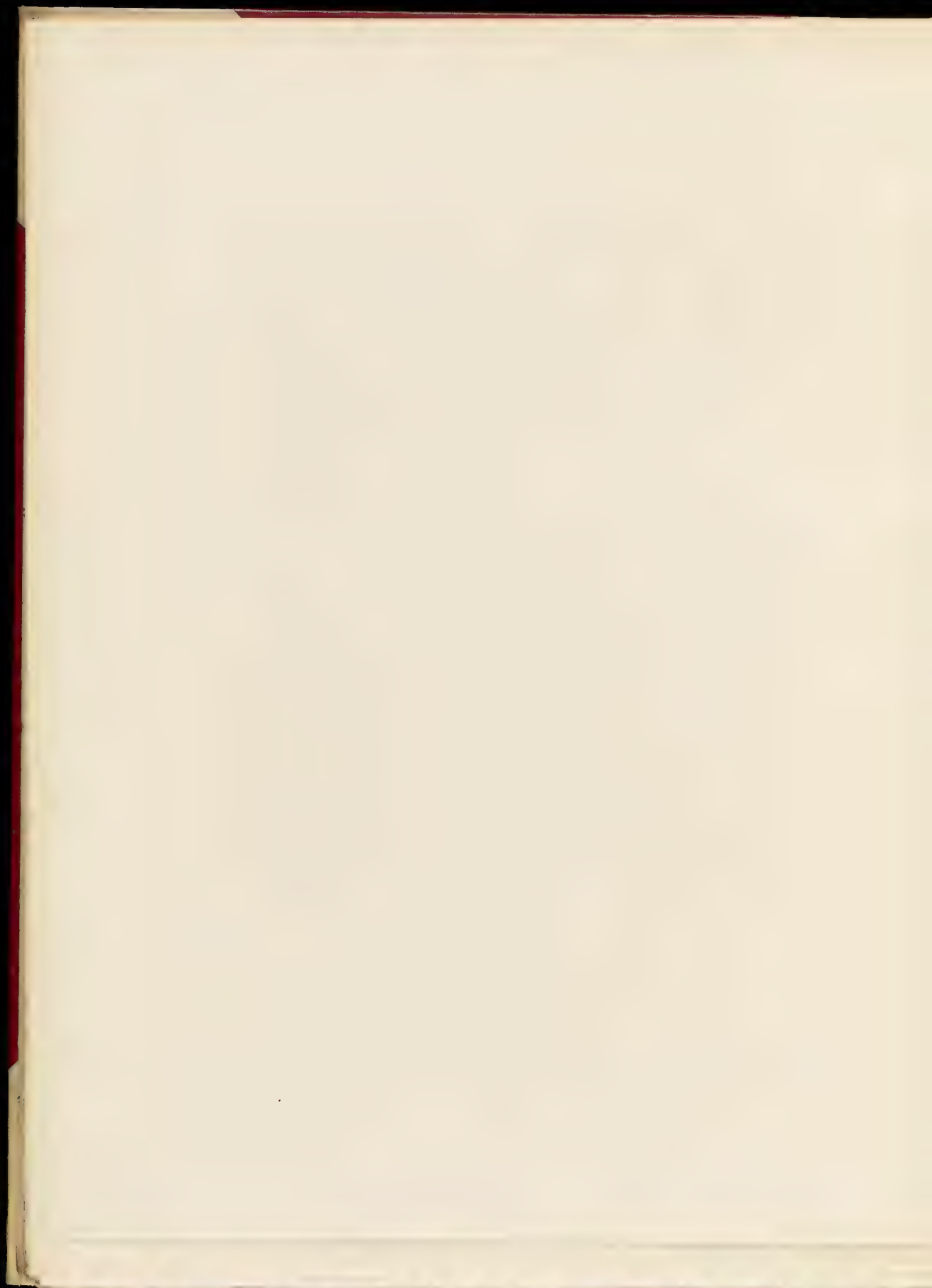
of several

In Mackey's *Journey*
speaks of his visit to D

"From T

¹ *A Journey in*
Letters from a Gentle





so great an Estate. You cannot imagine a more beautiful Plantation of Trees. The Court-Yard, in the Niches of which are several Roman Emperors and Emperesses Heads, fronts the Thames. The other Front, with a large Terrace, is toward the Garden, and through one of its Avenues you can come to Richmond, the *Frescaty* of England."

Mrs. Manley, in her *Secret Memoirs and Manners of Several Persons of Quality*, published in 1736, gives an account of the third Earl of Dysart, whose house at Ham was, according to her, known as "The Temple of Famine."¹

Mrs. Manley says that Lord Dysart walked out very early in the morning "to save anybody's breakfasting with him at Home. When Youth was his, he was reckoned handsome," but now "his Head is always bent down in Contemplation how to weigh out his Provisions to his Family, and to seal up his Oven that the hungry Domesticks may not pinch wherewith to appease the Cravings of Nature from his Number'd Loaves." Mrs. Manley continues, "Lord Dysart had, besides a Prodigious Bank of ready Money, near Fifty Thousand Crowns of Annual Rent. Yet is there neither Plenty at his Board, Fire in his Kitchen, nor Provisions in his Larder; and his Wardrobe hath Nothing to boast of but Antiquity." One day a stranger came to see the gardens at Ham House. Mrs. Manley says that Lord Dysart was standing at the gate "dressed in an Obsolete Garment," and the stranger, not knowing him, asked him if Lord Dysart were at home. "His Lordship answered in the Negative, trembling at the Interrogatory, lest it should threaten him with the Expence of some petty Entertainment." The stranger was so much delighted with the gardens and avenues at Ham House that he spoke of them wherever he went, and many other people wished to see the place. Mrs. Manley says that when Lord Dysart saw "the great Concourse which his Villa² drew there during one Season to enjoy the Conveniency of Air in a beautiful Walk and Shade of Trees, he debated with his Lady and a niggardly Confidant or two upon setting a Capitation Tax upon all Strangers who should resort thither, but was overswayed, and that with much Difficulty and an Abundance of Regret."

Mrs. Manley observes that Lord Dysart's brother, General Tolle-mache, "was truly a Hero. All that is greatly brave and glorious was in

¹ *Secret Memoirs*, vol. ii., p. 210. Mrs. Manley pretended that these Memoirs were originally written in Italian and sent from The New

Atlantis, a phantom island in the Mediterranean.

² Villa then, and for long afterwards, meant a country house near a town.

his Composition, yet, emulated and travers'd from above, he was sent on a Desperate Attempt, with unequal Numbers,—to lose his Life upon a foreign Shore." She then implores the "Mighty Shade" of General Tollemache "to impart from his Elysian Glory one Ray of his Humanity and generous Love of Mankind" to his brother Lord Dysart; and her concluding words are "And if that be too much, O impartial Shade! favour his Children and Domesticks so far as that the *former* may not seem to wish (as they do now) that they had been born, though of Ignoble Parents, yet in rural plenty: and the *latter* that they may have their Necessities of Life relieved without the expence of their Wits in contriving how to deceive his Diligence in the careful Watch of their destined Food, or of having even what *was* allowed begrudged them."

Lionel, third Earl of Dysart, died in February, 1727, and was buried at Helmingham. There is a fine portrait of him by Sir Peter Lely in the Long Gallery at Ham House. The portrait of his wife, Grace Wilbraham, "The Cheshire Heiress," is at Helmingham. She is represented in a cream-coloured dress, with large puffed sleeves and a stiff pointed bodice; her dark hair is quaintly arranged with small tufts of coloured feathers. The picture was painted when "the Cheshire Heiress" was eighteen, two years after her marriage.

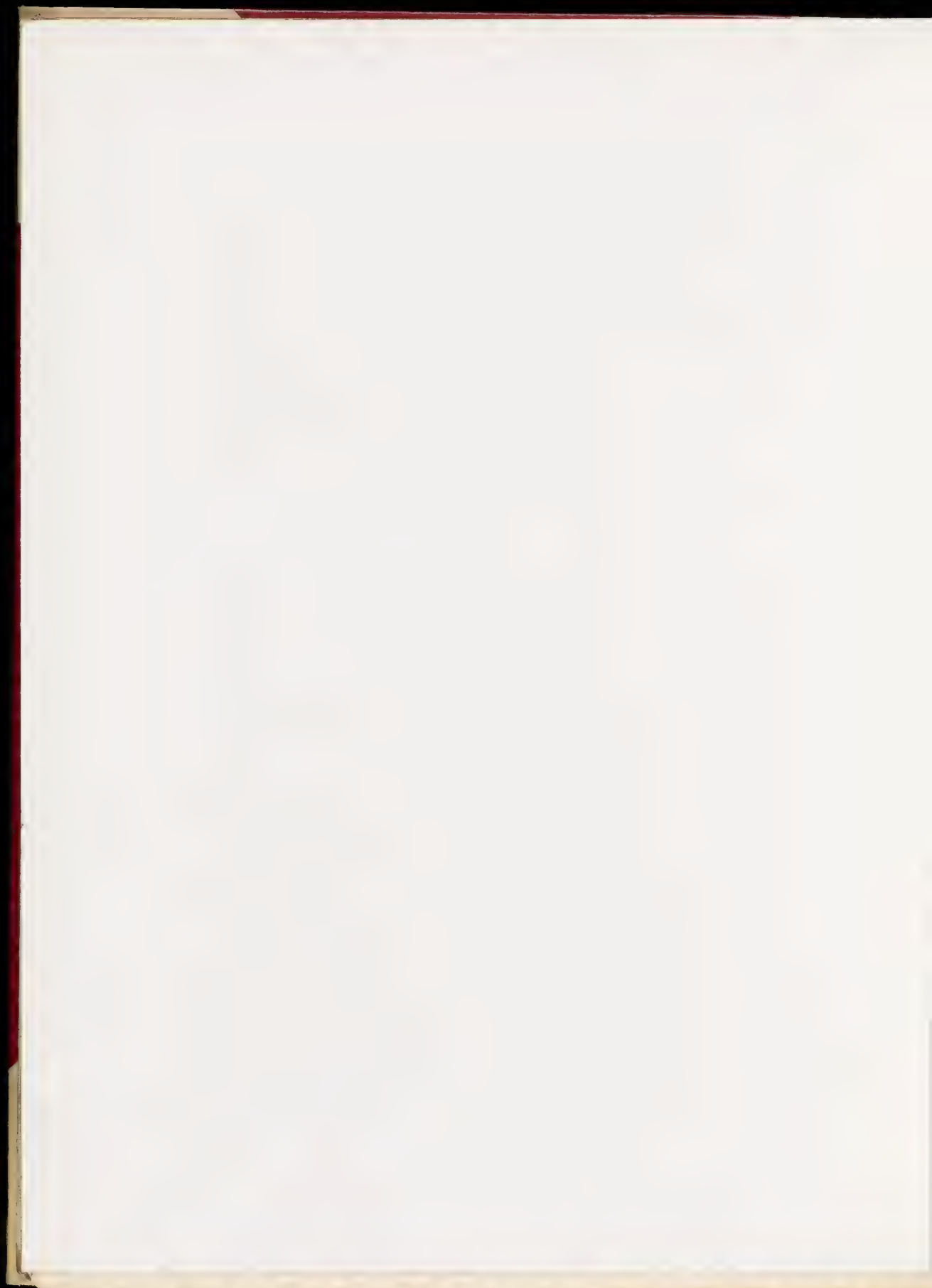
Lionel, third Earl of Dysart, gave orders in his will that a marble monument should be placed in Helmingham church in memory of himself and of his wife, and his wish was obeyed in 1729, two years after his death. Lord Dysart is represented as a Roman warrior in toga and sandals, his arms and legs are bare. He lies extended on a couch, holding his coronet aloft with both hands. His wife, Grace, sits weeping beside him. She is dressed in brocade, with a cloak lined with fur, and the texture of both the brocade and the fur is wonderfully represented in the marble.

In 1735, eight years after the death of Lord Dysart, his widow, then seventy-two, married again. This strange match was announced in the *Historical Register* of the year, and Mrs. Delany, writing on the 1st of December, 1735, says, "Old Lady Dysart is married, or going, to Mr. Warren, Lord Cullen's uncle. She is above ninety years old."¹ Although not nearly ninety Lady Dysart must have been very infirm, for the Duchess of Queensberry, in a letter to Lady Suffolk, dated June, 1734, says, "I write just in the style that Lady Dysart talks—very incoherent

¹ *Correspondence of Mrs. Delany*, vol. i., p. 546.



INLAIN MUSIC CABINET.



stuff." Mr. Warren, Lady Dysart's second husband, is described in the *Historical Register* as "of Cheshire." He was the maternal uncle of the fifth Viscount Cullen.

Grace Wilbraham, Countess of Dysart, died in 1740, twenty-eight years after the death of her only son Lionel Lord Huntingtower, and thirteen years after her grandson had become the fourth Earl of Dysart.

Grace Wilbraham was named after her great-grandmother, who was the daughter of Sir John Savage of Rock-Savage, near Frodsham, in the north of Cheshire, and wife of Sir Richard Wilbraham of Woodhey. Sir Richard was a Royalist, and died a prisoner in Shrewsbury Castle. When Grace Wilbraham was Countess of Dysart she erected a beautiful monument in memory of her grandparents and of her great-grandparents. This monument of white marble is placed in the Woodhey Chapel in the south aisle of Acton church, the advowson of which she had inherited.

Upon this altar-tomb are the life-size recumbent figures of Sir Thomas Wilbraham of Woodhey, and his wife Elizabeth Wilbraham of Dorfold. Sir Thomas is in full plate-armour, his head bare, his hair long and curled. Lady Wilbraham wears a hood, and holds a clasped book in her right hand. Her dress is long and flowing; on her wrist is a double row of beads; she holds a handkerchief with tasselled corners in her left hand and her wedding-ring is on her left thumb. There are two inscriptions on the Wilbraham tomb, one on either side, and in the later inscription the curious word *Nurus* occurs. This probably means Daughter-in-law. The earlier inscription runs:

*Siste advena
qui vir hic situs sit te morae pretium erit
Thomas Wilbraham baronettus
Richardi Wilbraham militis ac baronetti
ac Gratiae conjugis
filius haeresq.
Uxorem duxit Elizabetham Rogeri Wilbraham
equitis aurati
[regi Jacobo libellorum supplicum magistri,]
filiam cohaeredem.
Physicis, theologicis, perlegendo, scribendo,
plurimum versatus:
summa humanitate, sapientia, amœnitate, et probitate*

Æternum celebrandus:
paucis tamen [humilitate propria, saeculoq. iniquo]
celebris.
Septem habuit filios, filiam unicam, amicos plurimos,
inimicum neminem.
Tempora optimus supervixit pessima
cælumq' rediit Oct: xxxi
Anno Salutis MDCLX.
Amantissimo et optimè merenti conjugii uxor mærens P.
usque dum dilectos cineres complecti datum sit
luctûs monumentum spirans, et majus ipsa super futura.

The later inscription, placed on the north side of the monument, is:

Lectissimorum conjugum par:
Ricardus Wilbraham eques et Baronettus
Thomæ Wilbraham de Woodhey armigeri
et Franciscae filiae Hugonis Cholmondeley
de Cholmondeley equitis
filius:
unica et pientissima uxor,
Nomine et Re Gratia, Johannis Savage de Rocksavage
equitis et baronetti, filia.
Utrosq' cælo dignos, terris majores, reddiderant
Pietas, Virtus, Fides.
hic fortis, justus, sapiens;
illa benefica, affabilis, pia,
Numerosa sobole, filiis sex, filiabus septem donati.
Mortuus est 3^o Aprî's año Dni MDCXLIII
aetat. LXIV.
Mærens uxor marito et filiis omnibus Supervixit. Infelix!
Conjugis pariter et prolis vidua,
Mortua est 8^o Mart. MDCLXI
aetat LXXVI.
Ne posteros capiat oblivio
hoc sacrum nurus fidei commisit marmori.

It seems almost incredible that about 1850 the Vicar of Acton should have been allowed (in order to provide additional seats facing the

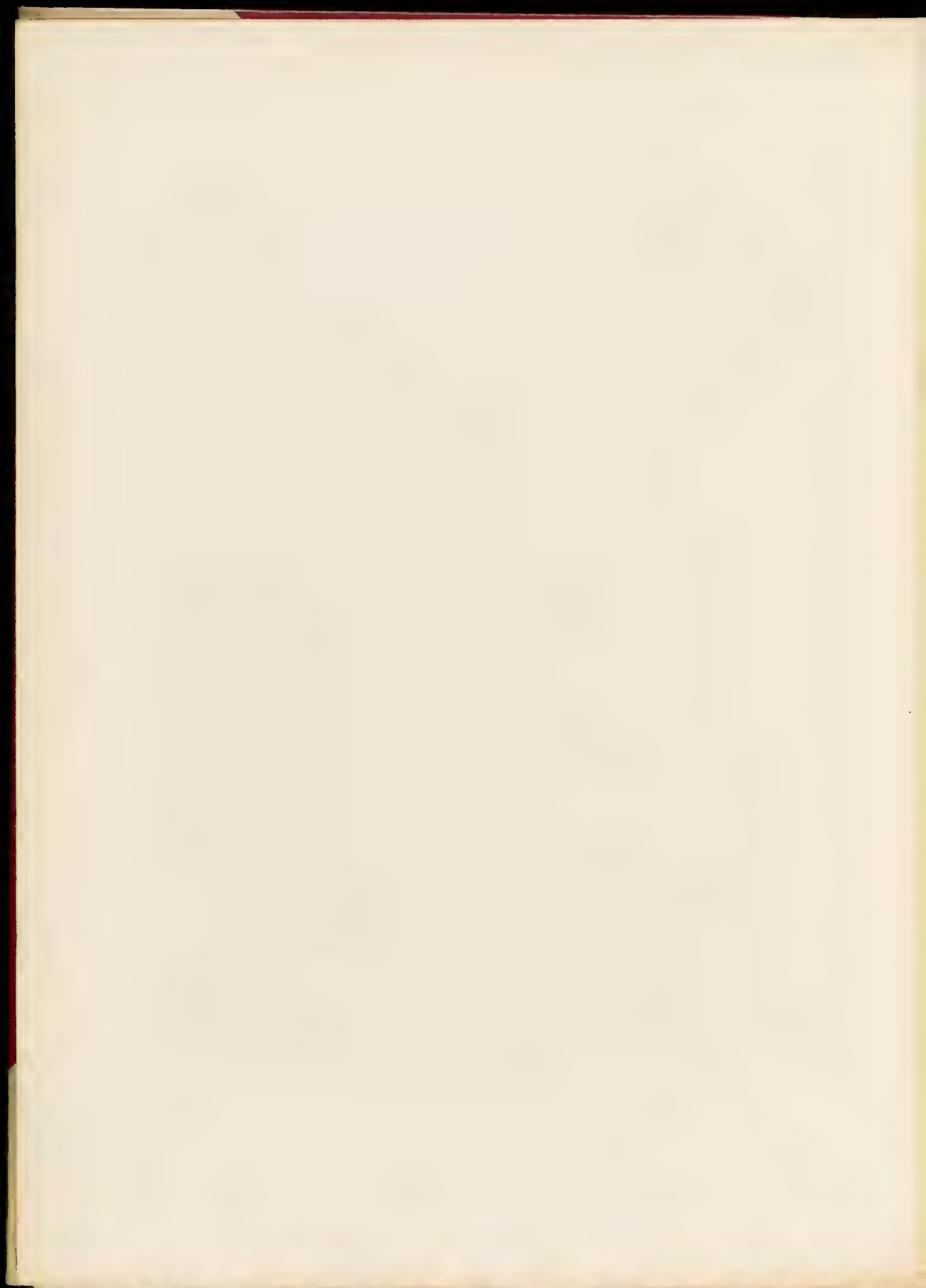


THE NORTH DRAWING ROOM.

Nomine et in

Utrosq' ca.





pulpit), to move the Wilbraham tomb into the chancel of the church. It has since been replaced in its original position, and fortunately almost without injury, only a joint of one of the knight's fingers having been broken in the first removal.

Four Letters written between 1680 and 1706.

The first letter was written by Lionel Lord Huntingtower, eldest son of the Duchess of Lauderdale. It is dated from the Duke of Lauderdale's apartments in Whitehall, and the letter is addressed to Grace Wilbraham, the lady whom Lord Huntingtower married later in the same year.

“White Hall
ye 24 of May 1680.

“Madam.

“I am under as great Aprehension of Your Ladyp^s Anger as it is Possible.

“But to Conceale y^e Pass^{nte} Love I have for Your Ladyp^s Person I find is Nott in my Pow^r. Therfor I hope Your Ladyp^s will Pardon Mee for takeing this Libertie I being Depriv^d of All other Wayes of making my Thoghts knowne to Your Ladyp^s who as the Onlie Object of them possth soe entirely my Affecktion that I am nott Capable of anie Satisfactⁿ or Comfort in this Worlde but as it is Deriv^d from Your Ladyp^s haveing a Good Opin^{on} off Mee. Which Favour that I may Obtain from Your Ladyp^s I am Readie to lay Myselfe att Your Ladyp^s Feete: And submitt Myselfe to Yo^r Comands bee they of what Nature soever: Or to Expose Myselfe to y^e greatest Dangers: and Do all other Things w^h shalbe Requir^d from Yr Ladyp^s of Mee as a Demonstratⁿ of my reale Love & y^e Pashun I have for Yo^r Ladyp^s. My Love is of that Nature that Itt will Oblidge Mee uppon some Desperat Designe if I may nott have Accesse to Yo^r Ladyp^s Person. For Live I can nott without I may injoye Your Ladyp^s Companie.

“These: from Madam Your Ladyps most obdt humble Serv^d

“*Ly^t Huntingtowre.*

“For the most Honour^d
Mrs. Grace Wilbraham.”

The next two letters were written after Lord Huntingtower had succeeded to the Dysart Earldom in 1698, but they are not dated. They are written by Grace, Countess of Dysart.

" July y^e 16.

" My Lord

" I receav'd Your Letter y^e 14 of this Month: y^e Expecktatⁿ of which defer'd my Sending y^e inclos'd Letters for two or three Dayes. Hear was One M^r Carrody y^t Lives betwixte Hellmingham and Berrey [*Bury St. Edmunds*] to See You and my Sonn: and Din'd Hear. Once hee Lodg'd att Richmond. I am verie sorrie to heare y^t Yo^r Elecktⁿ shud Robb Mee off Youre Companie soe long as 3 Weekes. I shud be gladd y^t You wld Contrive to Send Mee some Venson and some Suffok Stronge Beere. All my Children are verie Well & Present their Dutys to You.

" Adieu.

" G. D.

" For ye Right Honble Earle of Dysart att Hellmingham neare Epswich in Suffok. Free by London."

" July 28.

" My Lord

" I hope You Resaved my Letter of Satterday was Fortnight.

" My Sonn wants Bisnesse for a Subjeck for Writing. All his Discourse is about his Grandmother's Invitatⁿ to Weston.¹ But iff he Desires to Goe into Suffok he shall writt You Word himselfe. My Lord Rochester² and his Family came down into the Countrey last Weeke to stay this Sum̄er. My Children are All well: but Betty is much Inclining to Melancholy.³

" Yo^r most obed^t Serv^t G. D.

" For y^e Right Honble y^e Earle of Dysart att Hellmingham near Eppswich in Suffok. Free This."

The fourth letter was written by Elizabeth Lady Wilbraham to her son-in-law, Lionel Earl of Dysart. The letter refers to Lady Wilbraham's grandson, Lord Huntingtower, who was then twenty-three; and it was probably written from Woodhey.

¹ Elizabeth Lady Wilbraham's property in Staffordshire.

married a daughter of the Earl of Burlington.

² Laurence, first Earl of Rochester. He

³ Elizabeth Tollemache, afterwards Lady Cotton of Combermere.



SILVER COMMUNION PLATE



THE PRAYER BOOK PRESENTED BY KING CHARLES I. TO WILLIAM MURRAY, FIRST EARL OF DYSART.



" Novem: ye 4. 1705-6.

" My Lord.

" I was extreamly Surpriz'd upon Discovery of y^e Inclos'd.

" Y^e young Lord therein Concern'd is Perfectly Ignorant of my Interseptⁿ of his Letter: w^{ch} hap'nd thus:

" I had Given him Leave to Goe Out uppon Huntinge of a Haire. And he left this Letter wth some Caire to be Convaed that Morninge into y^e Post Office: and itt hap'nd Accordinglie to bee Expos'd to my Sight. I cannot Tell Yo^r Lord^p *Why*, but my Curositie [or Rather y^e Providence of God] Incln'd Mee to Peepe into Itt.

" If itt were a Matche to his Parents Likeing I Conceave itt w^{ld} nott bee a Secrett to Mee: and till I am Assur'd Thereof I am in Some Perplexitie.

" Yet I earnestlie Entreate Yo^r Lord^p to Manage this Matter wth y^e Greatest of Caution: for Hee is of a Spiritt y^t can Scarce bear Contradiction. And I have Obsarv'd from his Occasionall Discourse too much Positiveness against Marriage w^h I did nott Like, [Fearinge a Secrett.]

" Itt is Dangerous to Trust Such Youths: [Especiallie inn & about London:] Out of y^e Inspecktⁿ of a Faithfull Governour.

" Till I Heare from Your Lord^p Concearninge this greate Importance I shall Nott Take y^e Leaste Notiss Thereof to Your Sonn. And Afterward but as You Appoynt Mee.

" Tho if y^e Lady bee Unworthie of Him I Humbly Conceave Itt will bee our Bisness to Obstrucke All Letters betwixte Them: And to Delay His Time wth Mee Weeke after Weeke: Leaste anie Certaine Prohibi^{ti}n of his Returne to London shud putt Him uppon Some Hardy Resolution Nott in my Power to Prevent. Besides which this Young Lord Abides Here to be in Submisⁿ to Your Lord^p.

" I Desire there may be Noe Discoverie made to Him from Whom or from Whence You Attain'd y^e Knowledge of these Matters.

" I neede nott Propose Waies & Meanes to Yo^r Lord^p. *How* to Obtaine Further Lighte. Or *How* to *Prevente* what you doe Nott Approofe.

" And therfor if I have binn Too Offitious in Proposing this I Humblie Begg Your Pardon: as Being y^e Effusion of a Disturb'd Minde.

" Tho Never out of Humoure to Assigne Myselfe: My Lord:

" Yo^r most Faithfull Serv^d

" E. Wilbraham.

"Yo^r Lord^p may be Pleas'd to Obsarve that y^e Letter to y^e Lady was Inclos'd in An Outside Paper to Her Gentlewoman. Tho I have Taken A Copie of y^e Inclos'd Itt will Gratifie Mee verie much to Heare Yo^r Lord^p hath Receaved Itt. And therfor I Begg a Line or Two from You by y^e Nexte Poste.

"By Satterday Poste Novem: y^e 3. his young Lord^p Receav'd a Letter Att y^e Readinge Whereoff Hee was Obsarv'd to Bee much Discompos'd."

[The letter intercepted by Lady Wilbraham, and enclosed in her own letter to Lord Dysart, is as follows, so far as it can be deciphered.]

"Novem: ye 2

"I am veri Sory to Heare y^t You got Cowld & I am Inn Sutch A Constarnashun Consarn^s Yo^r Say^s You dont Kno how Yo^r Person may be Dispos'd Off.

"My Love is soe Feckshunealie Sett on You y^t I Never Will Have Anie Bodie Els Wile I Live. And That I have Herd y^e verie Same from You. And I Hope You Have Soe much Affeckshun for Mee y^t You will Nott Goe from Y^r Promis.

"And I A Sure You y^t I Desayr Noe Thing but Y^r Person. W^h to Mee wilbe y^e Gratest Hapyness in y^e Worlde.

"I am mytilie Trubled y^t You shud Interpret my Jorney any Wayes to Shun Yo^r Companie: For but too Dayes afor I cam ther wos waytin on my Granmother y^e Docktor an too Surjans.

"Yo^r Laste Leter made Mee Madd. I have nott Sleep'd sins I Resaved itt. I can not Reste For Feare You shud Dispos on Yo^r Selfe sum other Waie than to Mee.

"Soe I Remayne

"Yo^r Most Dutifull & Faythfull Love

"Lyonell Huntingtoure.

"I shalbe in London in Under 3 Wekes Tyme. I Desayr to Heare from You by y^e Nixte Poste."

portraits in Longfellow p. 38.

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